



Dr YSR Architecture and Fine Arts University

Bachelor of fine Arts in

PAINTING

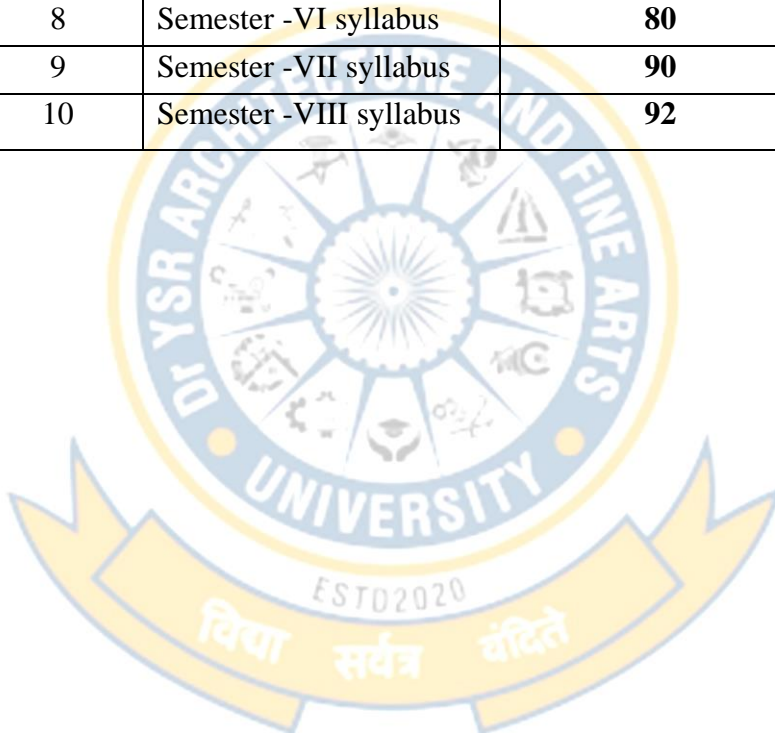
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Regulations, Curriculum and Syllabus

College of Fine Arts

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Dr. YSR ARCHITECTURE AND FINE ARTS UNIVERSITY

Kadapa., Andhra Pradesh – 516002

Academic Regulations for BFA Program

(Under the CBCS, Effective from the Academic Year 2021-22)

Preamble:

Dr YSRAFU's Choice Based Credit System (CBCS) aims to provide comprehensive learning opportunities which takes into account individual interests and abilities of the students. Apart from the compulsory core courses.

These regulations are subject to amendments as may be decided by the Academic Council / Committee of the University from time to time. Any or all such amendments will be effective from such date and to such batches of students (including those already in the middle of the program) as may be decided by the Academic Council / Committee.

1. Glossary of Terms

- 1.1. **Program:** An educational program leading to award of a degree in a discipline.
- 1.2. **Course:** Generally referred as a 'subject' offered under the degree program. Each course is identified by a unique course code and course title. A course may be designed to comprise lectures/ studio/tutorials/ laboratory work/ fieldwork/ outreach activities/ project work/vocational training /seminars /term papers/ assignments/ presentations/ self-study etc. or a combination of some of these. All courses do not carry the same credits.
- 1.3. **Choice Based Credit System (CBCS):** In addition to the compulsory core courses in a program, CBCS provides **choice** for students to select from a number of elective courses offered. The term **credit** refers to the weightage given to the course and is usually the number of periods per week allotted to it.
- 1.4. **Re-admission:** When a student is detained in a course due to shortage of attendance or the student takes a break of study, the student has to take re-admission to continue the program.
- 1.5. **Re-registration:** When a student has failed in a course due to low internal assessment marks, but has satisfactory attendance, the student can re-register to improve performance in internal assessment as well as external evaluation.

- 1.6. **Re-appearance/ supplementary examinations:** When a student has failed in a course and wishes to improve performance only in end semester external examination, he/she can register to reappear for the supplementary examination.
- 1.7. **Minimum Total Credits (MTC):** These are minimum total credits to be secured by a student to be considered eligible for award of the degree. This may be different for different disciplines.

Director of Evaluation (DE) means the Authority of the University who is responsible for all activities of the End Semester Examinations of the University

- 1.8. **Director, Academic and Planning (DAP)** means the authority of the University who is responsible for all academic activities for the implementation of relevant rules and regulations.

2. Admission into the Program

2. 1. **Course Nomenclature:** Bachelor of Fine Arts
2. 2. **Duration:** 08 semesters/ 4years (Full time Course)
- 2.3. **Number of Seats:** 40
2. 4. **Eligibility Criteria for Admissions**

Eligibility Criteria for Admission into Under Graduate 4 Year BFA Course shall be as mentioned below;

1. The candidate should of Indian nationality
2. The candidate should satisfy Local / Non-Local status requirements as laid down in the AP educational Institutions (Regulations of Admission) Order 1974 as subsequently amended.
3. No candidate shall be admitted into BFA-Painting program unless She/ He passed in an examination at the end of the 10+2 scheme of examination with or passed 10+3 Diploma from State board of technical education.
4. Admission shall be made on the basis of rank obtained by the qualifying candidates in ADCET. The student is required to select the course of study at the time of admission. no change of Program shall be permitted after the admissions are closed.

2.6. Program of Study:

The Program of study extends over a period of four academic years, each year consisting of two semesters. The total duration of the program is 8 semesters. The duration of each semester is ninety working days of Six hours per day including the days allotted for tests, examinations, and preparation holidays.

The syllabi, list of texts and reference books for the study are prescribed by the University from time to time.

The following are the programs of study offered

1. Drawing and Painting
2. Life Study, Still Life
3. Composition
4. Portrait
5. Mural Painting
6. Print Making
7. World History of Art and Aesthetic

2.7. Medium of Instruction: English

2.8 Category of Courses: The program shall have a curriculum with syllabi consisting of courses as prescribed by the Board of Studies, and broadly categorized under:

2.8.1 Compulsory Core (CC) are courses deemed to be the core learning required for the discipline. These courses are part of the compulsory requirement to complete the program of study. A core course cannot be substituted by any other course. A core course offered in this program may be treated as a Professional or Open Elective by other programs.

2.8.2 Professional Electives (PE) are courses which are elective courses relevant to the discipline. An Elective course is generally a course that can be chosen from a pool of courses on offer. Every student shall be required to opt for the electives from the list of electives offered. Students can also opt for the electives on offer from any of the other Programs, besides his / her own discipline courses, or even do online courses subject to the respective Program specific regulations.

2.8.3 Open Electives (OE) are chosen generally from an unrelated discipline/ subject, with an intention to seek exposure/ add generic proficiency. These may include Liberal Arts courses, Humanities and Social Science courses, etc. and essentially facilitate the student to do courses (including Core Courses or Professional Electives) offered by other departments/ programs / institutions or online. Open Electives may not be specified in the course structure and the University may approve and offer any Open Elective courses in any semester as an option for the students.

2.8.4 Ability Enhancement Courses (AEC). These are mandatory courses based upon content that lead to general knowledge, ability and soft skills enhancement, such as, Environmental Studies, Communication Skills, Value Education, etc.

2.8.5 Non- Credit Courses / Activities mandatory for award of Degree:

There are some non-credit courses / activity such as: 1) Co-Curricular Activity / Extension Activity (EA), 2) any other as specified in the respective course structure / syllabus. A 'Satisfactory' grade in the above, is compulsory for the award of degree.

2.9 Credits:

2.9.1 Credits are indicative of the importance of the course. In the case of core courses 1 period of direct teaching per week (Theory / Tutorial/ Studio/ Practical) = 1 credit

2.9.2 In the case of other courses like the Electives and the AEC courses, the credits are based on their level of importance as decided by the Board of Studies and as described in their respective course structures.

2.10 Types of Courses and Learning Sources

Types of Courses	Learning Sources
Compulsory Core (CC)	Parent Department (PD)
Professional Elective (PE)	PD / OD / online
Ability Enhancement Course (AEC)	PD / OD / online / Univ.
Open Elective (OE)	PD / OD / online / Univ.
Extension Activity (EA)	PD, OD, Univ.

Note: PD = Parent Department; OD = Other Departments / Institutions / Universities

3 Duration of Program

3.8 A student is normally expected to complete the Program in four academic years (8 Semesters) but in any case, not more than 8 years (including break of study for personal reasons or suspension/detention due to disciplinary action, etc.).

3.9 Each semester shall normally consist of 90 working days (excluding end semester examination days).

- 3.10 **Gap Year:** A student may be permitted to take a break of study for one academic year for starting an enterprise or for any personal or medical reason with prior approval. In exceptional cases, this may be extended to another year after an appraisal process approved by the State Govt. / University. In such cases also the student will be eligible for award of First Class with Distinction/ other awards. Rules of re-admission will apply to such cases.

4 Registration for choice of Electives:

- 4.1. Each student shall be deemed to have registered for **all the compulsory core and other mandatory (AEC) courses** of every semester that he/she is admitted to / promoted to, on the payment of the requisite fees.
- 4.2. However, in the case of electives (as per the course structure), students shall submit their preferences from the list of electives on offer (including approved online courses), and after allotment of the elective course, register for elective courses of their choice – both professional and open electives.
- 4.3. The information on the list of all the courses offered in every department specifying the course code, course title, credits, prerequisites, the timetable slots and the registration process with the time schedules will be made available on the University website. Every student is expected to go through the above information, consult the faculty members, understand the choices and select their choice of elective courses.
- 4.4. Every student shall submit their preferences from the list of electives on offer (including approved online courses), register / re-register as per the registration process and the schedule notified.
- 4.5. The departments shall put up the list of electives allotted to the students, using their (departments') discretion based on physical and other capacities, with first preference given to the students from the parent department and later, considering a first come first and/or SGPA basis for students from other departments. However, students who have registered for elective courses previously are allowed to re-register for courses in which they have failed.
- 4.6. In case none of the student's preferred choices is allotted, or even otherwise, the student may propose an alternative choice from among the available ones after due consultation with the respective faculty. In any case, the students shall register (which is effected only on their choice of elective being approved) for the courses within the given schedule/ deadline.
- 4.6 After registering for a course, a student shall attend the classes, satisfy the attendance requirements, earn Internal Assessment marks and appear for the End Semester Examinations.
- 4.7 A student is permitted to cancel his/her registration for the elective courses, within two weeks of starting of the semester.

4.8 To enable the students to choose electives from across the departments, the DAP shall in consultation with all the departments, facilitate the announcement of a common time-slot for the elective periods in the individual time tables of the departments.

4.9 No elective course shall be commenced unless a minimum number of students are registered (this number may be different for different courses and Programs and may be decided by the Departments / College/ University every semester).

5. Attendance Requirements

5.1 A student has to put in a minimum of 75% of attendance, in aggregate of all the courses registered in the semester (excluding approved online elective courses) for becoming eligible to register for the end examinations and for acquiring credits in each semester.

5.2 Shortage of attendance in aggregate up to 10% (65% and above, and below 75%) in each semester may be condoned by the College Academic Committee on genuine and valid (including medical grounds), based on the student's representation with supporting evidence.

5.3 Condonation of shortage of attendance as stipulated above, shall not be automatic but on the merits of the case to the satisfaction of the College Academic Committee.

5.4 A stipulated fee shall be payable along with the application for condonation.

5.5 Shortage of attendance below 65% in aggregate (including medical grounds) shall in no case be condoned.

5.6 A student will not be promoted to the next semester unless the attendance requirement of the present semester is satisfied. In case of such detention the student is not eligible to take the End Examination of that semester and the course registration shall stand cancelled. The student shall seek re admission for that semester when offered next.

5.7 In the case of re-registration (clauses 10.4 to 10.7) for a course/s, the attendance requirement is not applicable.

6. Assessment

6.1 **Distribution of Internal Assessment and End Exam Marks:** Performance in each course shall be evaluated as prescribed in the respective Program's course structure and syllabus. As a general pattern, 50% of the marks in a course are through internal assessment and 50% through end semester examinations. A few courses may have 100% of the assessment purely through internal assessment. The thesis, the internship courses and many of the studio courses are assessed through a jury and viva-voce for the end semester examination.

S.No	Components	Max Marks 100	
		Internals	Externals
1	Practical	50	50
2	Theory	50	50

Pass Mark is 50 marks out of 100 is mandatory. A student should have to pass in both Internal and External examination however each student should secure minimum marks in each subject as mentioned below

Minimum Internal Marks for Each Subject	Minimum External Marks for Each Subject	Aggregate Marks to Pass the Semester
40% of Maximum Internal Marks	45% of Maximum External Marks	50% of Total Marks

Student is not allowed to attend End Examinations if he /she doesn't fulfil the Minimum Internal Marking Criteria as mentioned above well before the commencement of End Examination in Each Semester

- 6.2** Schedule for Internal Assessment: The students shall diligently follow the given internal assessment schedule for the semester including submissions and tests
- 6.3** The compiled cumulative internal assessment marks and attendance of the students will be displayed periodically at least twice during the Semester, for information to the students. 50% of the marks allotted for the internal assessment courses shall be submitted before the 12th week. All internal assessment marks have to be finalized and uploaded / submitted in the prescribed format, on or before the last day of End Semester Examinations of the semester.
- 6.4** **Assessment for Online Courses:** In case of credits earned through approved online modes, the credits and grades shall be assigned by a committee consisting of Head of the Department or a teacher nominated by the HoD and a senior faculty member nominated by the DAP/ Principal (in case the credits or grades are not included by the online course faculty).

6.5 Non-Credit, Mandatory Courses / Activity: Assessment in these courses or activity will be only in terms of “Satisfactory” or “Not Satisfactory”. A ‘Satisfactory’ grade in these listed courses/ activities is compulsory for the award of degree.

6.5.1 Co-Curricular Activity / Extension Activity (EA) (for all round development) : Every student has to participate in any one of the following activities like NCC/ NSS/ Sports/ FSAI University’s Pro-bono project activity/ any national or international student camp /any other community development activity listed by the University and acquire a ”Satisfactory” grade to be considered eligible for award of a degree.

6.5.1.1 The student’s performance shall be examined by the faculty in-charge of the relevant extension activity along with the Head/ Coordinator of the Department/ activity.

6.5.1.2 Physically challenged students who are unable to participate in any of the above activities shall be required to take an appropriate test in the relevant area of any one of the above activities and be graded and certified accordingly.

6.5.2 Any other course or activity as specified (including the mode of assessment) in the respective course structure or syllabus.

7. Award of Grades

S. No.	% of Marks		Letter Grade	Grade Points
	Minimum	Maximum		
1.	90.00	100.00	A+	10
2.	80.00	89.99	A	9
3.	70.00	79.99	B	8
4.	60.00	69.99	C	7
5.	50.00	59.99	D	6
6.	40.00	49.99	E	5
7.	00.00	39.99	F	0
8.	<i>Shortage of attendance and hence prevented</i>		SA	0
9.	Absent for End semester		Ab	0
10.	Satisfactory *		Satisfactory	0

7.1 The performance of a student will be reported using letter grades, each carrying certain points as detailed below

Note: * Satisfactory grade will be given only for the non-credit courses/ activity such as mentioned in clause 6.5. A ‘Satisfactory’ grade in these listed course/ activities is compulsory for the award of degree.

Example of assignment of letter grade and grade points for marks:

Course Title	Int. Marks	End Exam	Total	Grade	Grade point (GP)
Course X1	22	25	47	E	5
Course X2	39	41	80	A	9
Course X3	37	34	71	B	8
Course X4	29	30	59	D	6
Course X5	25	24	49	E	5

7.2. A student who earns at least an E grade in a course is declared to have successfully completed the course, and is deemed to have earned the credits assigned to that course. A course successfully completed cannot be repeated.

7.3. Students who fail to appear for end semester examinations will be marked as ‘Ab’ (Absent) and should register for supplementary examination by paying the prescribed fees.

8. Academic Requirements: The following academic requirements have to be satisfied, in addition to the attendance requirements mentioned in clause 5.

8.1 A student shall be deemed to have satisfied the academic requirements and earned the credits allotted to each subject/ course, if the student secures not less than 40% marks in the in the internal marks, 45% in the semester end examination and a minimum of 50% of marks in the sum total or aggregate of the Internal Assessment and Semester End Examination taken together; in terms of letter grades, this implies securing ‘E’ grade or above in that subject/ course.

8.2 A student eligible to appear in the end semester examination for any course, but absent from it or failed (thereby failing to secure ‘E’ grade or above) may reappear for that course in the supplementary examination as and when conducted. In such cases, the internal marks obtained

earlier for that course will be retained, and added to the marks obtained in the end semester supplementary examination for evaluating performance in that course.

9. Promotion between Semesters:

9.1. A student shall be promoted from odd to even semester if the minimum requirement of attendance as in clause 5 is fulfilled.

9.2. A student shall be promoted from even to odd semester, if the minimum requirement of attendance as in clause 5 is fulfilled and as per the other requirements specified in the following table.

9.3. Table indicating promotion requirements from even to odd semesters:

From 2nd sem. to 3rd Sem	If the student does not have more than three backlog courses in the 1st semester
From 4th sem. to 5th Sem	Secured all the credits up to 2nd semester and does not have more than three backlog courses in the 3rd semester
From 6th sem. to 7th Sem	Secured all the credits up to 4th semester and does not have more than three backlog courses in the 5th semester

Note: Up to the 4th semester all the credits have to be secured and optional (only for elective courses) credits are available only from the 5th semester onwards.

10. Re-admission and Re-registration

10.1 A student may be detained in a semester either due to shortage of attendance, or due to having more than the permissible number of backlog courses. Students detained due to shortage of attendance may be re-admitted when the same semester is offered in the next academic year for fulfilment of academic requirements.

10.2 A student detained due to not having enough credits or having more than the permissible number of backlog courses, shall be promoted to the next academic semester only after fulfilling the requirements as per Table 9.3.

10.3 No grade allotments or SGPA/ CGPA calculations will be done for the entire semester in which student has been detained.

10.4 The academic regulations under which a student has been first admitted shall be applicable in all cases of re-admission.

10.5 If a student fails in a Professional Elective or an Open Elective, the student may re-register for the same or register afresh for any other Professional Elective or Open Elective course respectively in the subsequent semesters. In case of re-registration in the same courses, attendance is not mandatory, whereas registration for any other elective course/s requires the student to attend the classes and fulfill the attendance requirements as per Clause 5.

10.6 A student who fails in any course may be permitted the option of re-registering in that subject only if the internal assessment marks are less than 30%, so as to enable him/her to improve/redo and resubmit the work for internal evaluation. In such cases of re-registration, the student's previous performance both in the internal evaluation and end evaluation in the particular subject/s shall stand cancelled and he/she shall be required to appear for the end semester evaluation again (end examination and /or external jury as the case may be).

10.7 The maximum number of courses a student may be permitted for 're-registration' in a semester, is limited to three. Re- registration of any course should be done within 7 days from the date of declaration of the relevant results. A stipulated fee shall be payable towards re registration in any subject.

10.8 The student may attend classes in the case of the re-registered courses, if the student wishes. However, the attendance requirement is not compulsory for such courses.

11. Grade Points, SGPA and CGPA Calculation

11.1. After the results are declared, Grade Sheets will be issued to each student which will contain the list of courses registered during the semester and the performance in each with details of whether passing or failing, credits earned in that semester, promoted or not, letter grades, grade points, etc

11.2. **Grade Points:** The grade points obtained in a subject multiplied by the credits for that subject will be the weighted grade points.

$$\text{Weighted Grade Points (WGP)} = C \times GP$$

Where 'C' is the number of credits assigned for the subject and 'GP' is the Grade Point obtained as per the Table in clause 7.1 above.

11.3. **SGPA:** The sum of the weighted grade points divided by the total number of credits in a semester will give the Semester Grade Point Average (SGPA).

$$SGPA = \frac{\sum C_i GP_i}{\sum C_i} \quad i = 1 \text{ to } n$$

Where n is the number of courses the student registered for in the semester, 'C' is the number of credits allotted to each of the courses, and 'GP' is the grade-point obtained by the student in the respective courses.

An example follows:

Course Title	Credits (C)	Grade (GP)	Weighted Grade Points (WGP)
Course X1	3	7	21
Course X2	8	8	64
Course X3	8	7	56
Course X4	7	7	49
Course X5	2	6	12
Course X6	2	6	12
Total	30		214
Semester Grade Point Average (SGPA) = Total WGP/ Total credits =			7.13

11.4. **CGPA:** The Cumulative Grade Point Average (CGPA) will be computed for every student as:

$$CGPA = \sum C_i GP_i / \sum C_i \quad i = 1 \text{ to } m$$

Where 'm' is the number of subjects registered for in all the semesters from the 1st semester onwards. 'C' is the number of credits allotted to each of the courses, and 'GP' is the grade-point obtained by the student in the respective courses.

11.5. The CGPA and SGPA will be rounded off to the second decimal place and recorded as such.

11.6. For the purpose of computation of the final CGPA, award of degree, award of the class as in clause 14, and other honors if any, including medals, the performance in the best MTC (Minimum Total Credits) only, as specified in Table in clause 12.2, will be taken into account.

12. **Eligibility for the Award of Degree:** A student shall be eligible for the award of the "B.Tech." Degree in the specific discipline into which he/she was admitted, if the following academic regulations are fulfilled:

12.1. Has pursued the program of study for not less than four academic years and not more than eight academic years. Students, who fail to fulfill all the academic requirements for the award of the degree within eight academic years from the year of their admission, shall forfeit their seat in the

program and their seat shall stand cancelled.

12.2. Successfully secured the Minimum Total Credits required for the respective Programs.

BFA Programs and Credits

S.No.	B.FA. Program Title	Total Credits	Minimum Total Credits (MTC)*
1	PAINTING	240	240
2	ART HISTORY	240	240
3	SCULPTURE	240	240
4	APPLIED ART	240	240
5	ANIMATON	240	240
6	PHOTOGRAPHY	240	240
*(refer to clause 9.3 for details)			

12.3. Successfully secured “Satisfactory” grades in all the mandatory non-credit courses/ activity.

12.4. Has secured a minimum of 5.0 CGPA

12.5. No disciplinary action is pending against the student.

13. Withholding of the results:

The results of a student may be withheld if:

13.1. He/she has not cleared any dues to the University/Institution/Hostel.

13.2. A case of disciplinary action against the student is pending disposal.

14. Classification of the Degree Awarded

After a student has satisfied the requirements prescribed for the completion of the program and is eligible for the award of the B.Arch. Degree in the Program to which he/she was admitted, he/she shall be placed in one of the four classes as shown in the Table.

First Class with Distinction	1. 8.0 and above of CGPA. 2. Should have passed the examination in all the courses of all the eight semesters within five years, which includes any authorized break of study of one year (clause 3.3).
First Class	Below 8.0 but not less than 7.0 of CGPA and
Second Class	Below 7.0 CGPA but not less than 6.0
Pass Class	Below 6.0 CGPA but not less than 5.0

Note : In all the above cases CGPA shall be calculated from the Grade Points secured for the best MTC (Minimum Total Credits) (Refer Table in Clause 12.2)

15. **Malpractice:** If a student indulges in malpractice in any of the examinations, he/she shall be liable for punitive action as prescribed by the University from time to time.

16. General

16.1 In case of any doubt or ambiguity in the interpretation of the academic regulations, the decision of the Vice-Chancellor is final.

16.2 The University may from time-to-time revise, amend or change the Regulations, Curriculum, Syllabus and Scheme of Assessment.

NOTE:

1. The term “Prerequisites” implies having registered in the course/s specified as prerequisite/s and fulfilled the attendance requirements.
2. The term “Open” mentioned in the remarks column in the courses structure indicates the courses that are open to students from other departments or Programs. These courses which are open may be taken by students from other programs, either as professional electives or open electives.
3. Abbreviations used in the course structure

In the case of Periods per week:

L = Lecture S = Studio

F = Fieldwork P = Practical

T = Tutorial O = Others (including workshops, seminars, colloquiums, etc.)

In the case of type of End Semester Examination:

W = Written / Drawing J = Jury P = Practical

4. Course /Subject codes and type:

In the 8-digit alphanumeric course code:

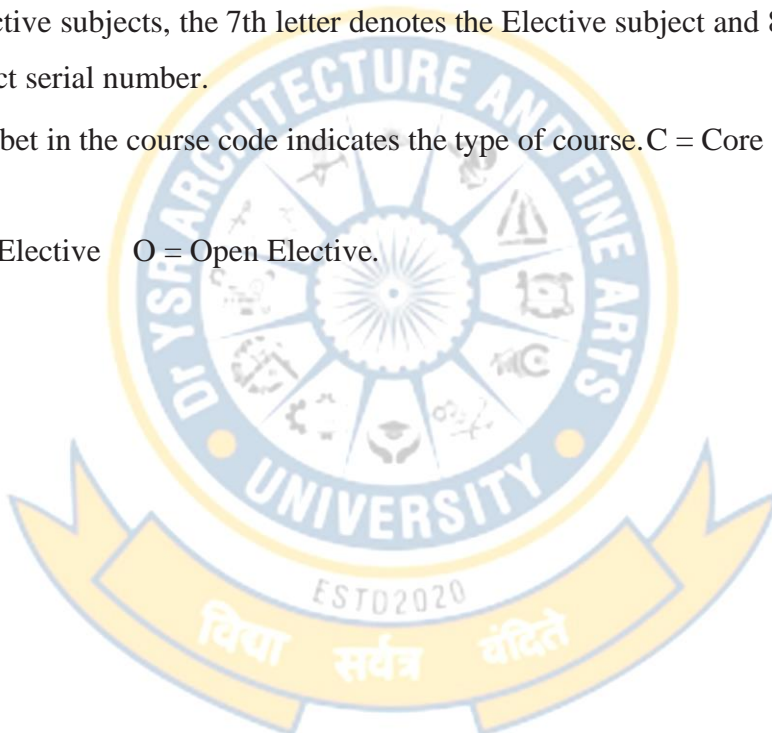
a. the first two characters represent the Program or Department that offers the course:

- PT= Painting
- AH = Art History
- AA = Applied Art

- SR = Sculpture
- AN = Animation
- PG= Photography

and in the case of common courses- GN = General; SO = Skill oriented; MC=Mandatory course

- The 3rd and 4th digits denote the Academic Year of starting the course structure,
- The 5th character denotes the level of the course (Bachelors / Masters/Diploma),
- The 6th digit denotes the semester number followed by a decimal and a number indicating the serial number of the course in that semester.
- The 7th and 8th digits denote the subject number and
- In case of elective subjects, the 7th letter denotes the Elective subject and 8th digit denote the elective subject serial number.
- The last alphabet in the course code indicates the type of course. C = Core A = AEC
E = Professional Elective O = Open Elective.



DEPARTMENT OF PAINTING

Vision

Our vision is to keep the University as Avant Garde of Art Education Institute in India by remaining open to new ideas and challenges and providing students with the maximum possible exposure to the continuous development as well as the fundamentals of visual art. Artistic expression has traditionally held a place in the vanguard of human innovation, taking strong responsibility to see that art at the state level specialised University with having advance courses which develop to humanizing concepts and to inspire and enable people to lead creative and intellectually flexible lives. Established on a foundation of comprehensive artistic visualization, the department strives to be at the forefront of developments in contemporary aesthetic, thought, and practice.

Mission:

The mission of the department of Painting is-

- To Study of various traditional and modern Art in worldwide.
- To impart knowledge with emphasis on the development of leadership qualities in students.
- To provide state-of-the-art resources that contributes to a congenial learning environment.
- To encourage students to pursue higher education and take competitive exams and various career enhancing courses.
- To establish centres of excellence in emerging areas of research.
- To have regular interaction with galleries, artist, industry and offer workshops, symposium, seminar.

Program Educational Objectives (PEOs)

PEO 1: Creative art practice in a broad range of gallery, industrial, societal and real-world Applications

PEO 2: Pursue advanced education, research and development, and other creative and innovative efforts in Art, Culture, Art History, as well as other professional careers

PEO 3: Conduct themselves in a responsible, professional, and ethical manner

PEO 4: Participate as leaders in their fields of expertise and in activities that support service and economic development throughout the world

Programme Outcomes (PO's)

- 1. Creative perception:** An ability to understand the nature of space, time, colour, shape, tone and textural values, as well as the techniques.
- 2. Enhance and Analysis skill:** An ability to draw the basic object drawing, human body from, skills and precise poster ratios, scale and proportion, handling the space.
- 3. Critical thinking and writing:** An ability to improve writing skill, analytical thinking, research methodology, aesthetics approach, critical evaluation, case study, seminars and presentation.

- 4. Composition Making:** An ability to evaluate and improve the skills to create a full picture description subject, expression and, among other things, to convey different moods, theatrical theme and emotional experience.
- 5. Communication Skills:** Achieve the communication transferable skills through individual, group, team works, through social experiment, learning.
- 6. Clear vision with concepts:** An ability to grasp the theory behind the work and master and clear on language and approaches of the chosen art form, develop creative skills that will enhance for future grip.
- 7. Method and Materials:** An ability to track the history of materials and possibility of using, research base learning and methodology.
- 8. Workshop and seminar:** An ability to expert on workshop, understanding with visual arts like-painting, printmaking, sculpture, mural design, animation and interior design.
- 9. Study base Learning / design practices:** An ability to gain knowledge ancient history, art works, architecture in worldwide, multimedia field performance, industry related design works.
- 10. Different perceptions / skills:** Ability to exposed multiple areas like literature, film and video art, art direction, illustration, graphics designer and all other digital media related to classical and contemporary needs.
- 11. Professionalism and Commercialism:** An ability to do quality works, professionalism, exhibitions-national and international level, project works.
- 12. Dynamic skill with social awareness:** Ability To do performance and practice on contemporary art with process is credible with a sense of diversity, complexity and competition over the past and contemporary socio-cultural millennia of the country.

PEOs	Programme Outcomes											
	1	2	3	4	5	6	7	8	9	10	11	12
I	✓	✓	✓	✓								
II			✓	✓	✓	✓	✓	✓				
III								✓	✓	✓	✓	
IV							✓					✓

Program Specific Outcomes (PSOs):

PSO1: Acquire Knowledge on construction of their own philosophical thoughts, apply the concepts of analysis and investigation using modern tools to create art works.

PSO2: Ability to understand historical significance and bring out individuality in the field of art and culture.

PSO3: Ability to apply art and design principles, skill while practicing the traditional or contemporary art.

PSO4: Ability to execute self for presentation, workshops, seminar, exhibitions and public talking.



COURSE STRUCTURE FOR PAINTING

SEMESTER I

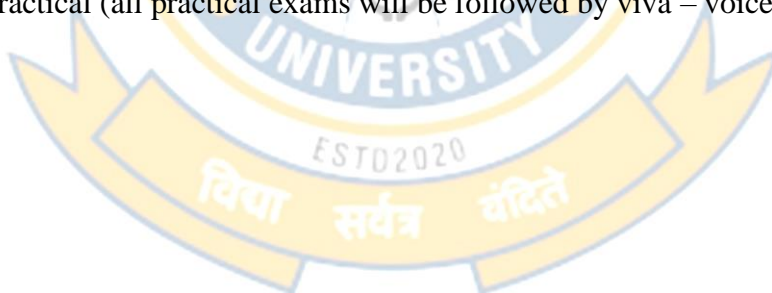
BFA Painting											
Sl. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam
			L	T	P	Total		Int	Ext	Total	W/P/J
	Professional Core										
1	AH21B1C1	History of Indian Art	3	-	0	3	3	50	50	100	W
	Laboratories/Studios/Practical										
2	PT21B1P1	Drawing I	2	-	5	7	6	50	50	100	P
3	PT21 B1P2	Painting I	2	-	5	7	7	50	50	100	P
4	PT21B1P3	Sculpture I	2	-	4	6	6	50	50	100	P
5	PT21B1P4	Fundamentals of Design	2	-	5	7	6	50	50	100	P
	Ability Enhancement Course										
6	CC21B1EN	English	2	-	0	2	2	50	50	100	W
	Mandatory Course										
7	MC21B101	UHV-1 (AICTE)	1	-	0	1					
		TOTAL	14	-	19	33	30	300	300	600	

Note: W- Written, P- Practical (all practical exams will be followed by viva - voice), UHV – Universal Human Values

SEMESTER II

BFA Painting											
Sl. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam
			L	T	P	Total		Int	Ext	Total	W/P/J
	Professional Core										
1	AH21B2C1	History of Western Art	3	-	0	3	3	50	50	100	W
	Laboratories/Studios/Practical										
2	PT21B2P1	Drawing II	2	-	5	7	6	50	50	100	P
3	PT21 B2P2	Painting II	2	-	5	7	7	50	50	100	P
4	PT21B2P3	Printmaking I	2	-	4	6	6	50	50	100	P
5	PT21B2P4	Colour Design	2	-	5	7	6	50	50	100	P
	Ability Enhancement Course										
6	CC21B2CS	Communication Skills	2	-	0	2	2	50	50	100	W
	Mandatory Course										
7	MC21B201	Environmental Studies	1	-	0	1					
		TOTAL	14	-	19	33	30	300	300	600	

Note: W- Written, P- Practical (all practical exams will be followed by viva – voice)



SEMESTER III

BFA Painting											
Sl. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam
			L	T	P	Total		Int	Ext	Total	W/P/J
	Professional Core										
1	AH21B3C1	History of Indian Art II	3	-	0	3	3	50	50	100	W
	Professional Elective										
2	PT21B3E1	Printmaking II	2	-	6	8	7	50	50	100	P
	PT21B3E2	Sculpture II									
	Open Elective										
3	PT21B3O1	Open Elective I (Natural Tie &Dye)	1	-	1	2	2	100	0	100	W / P
	Laboratories/Studios/Practical										
4	PT21B3S1	Drawing III	2	-	7	9	8	50	50	100	P
5	PT21B3S2	Pictorial Composition I	2	-	7	9	8	50	50	100	P
	Skill Enhancement Course										
6	PT21B3K1	Skill Enhancement I	1	-	1	2	2	100	-	100	P
	Mandatory Course										
7	MC21B301	Indian Constitution	1	-	-	1					
		TOTAL	12	-	22	34	30	400	200	600	

*Open Elective I- Natural Tie & Dye

* Skill Enhancement- Workshop

Note: W- Written, P- Practical (all practical exams will be followed by viva – voice)

SEMESTER IV

BFA Painting											
Sl. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam
			L	T	P	Total		Int	Ext	Total	W/P/J
	Professional Core										
1	AH21B4C1	History of Western Art II	3	-	0	3	3	50	50	100	W
	Professional Elective										
2	PT21B4P1	Print Making III	2	-	6	8	7	50	50	100	P
	PT21B4P2	Sculpture-III									
	Open Elective										
3	PT21B4O1	Open Elective II (Digital Art)	1	-	1	2	2	100	-	100	W / P
	Laboratories/Studios/Practical										
4	PT21B4S1	Drawing IV	2	-	7	9	8	50	50	100	
5	PT21B4S2	Pictorial Composition II	2	-	7	9	8	50	50	100	P
	Skill Enhancement Course										
6	PT21B4K1	Advanced Communication Skills	-	2	-	2	2	100	-	100	P
	Mandatory Course										
7	MC21B401	Essence of Indian Traditional Knowledge (AICTE)	1	-	0	1	-	-	-	-	-
		TOTAL	12	-	22	34	30	400	200	600	

Note: W- Written, P- Practical (all practical exams will be followed by viva – voice)

SEMESTER V

BFA Painting											
Sl. No	Course Code	Course Title	Periods per Week				Credit s	Marks			End Exam
			L	T	P	Tota l		Int	Ext	Tota l	W/P/J
	Professional Core										
1	AH21B5C1	Indian Art since 1850	3	-	0	3	3	50	50	100	W
2	AH21B5C2	Indian Aesthetics	3	-	0	3	3	50	50	100	W
	Professional Elective										
3	PT21B5P1	Printmaking-IV	2	-	5	7	4	50	50	100	P
	PT21B5P2	Sculpture-IV									
	Open Elective										
4	PT21B5O1	Open Elective III (Mural Design)	-	-	2	2	2	100	0	100	W / P
	Laboratories/Studios/Practical										
5	PT21B5S1	Life Study I	2	-	5	7	6	50	50	100	P
6	PT21B5S2	Pictorial Composition III	2	-	6	8	6	50	50	100	P
	Skill Enhancement Course										
7	PT21B5K1	Skill Enhancement-III	1	-	2	3	2	100		100	P
8	GN21B5CSP	Community Service Project	Vacation (180 hours)				4*	100		100	J
		TOTAL	13		20	33	30	550	250	800	

* Open Elective-III- Mural Design

* Skill Enhancement- Workshop /seminar on Contemporary Art

Note: W- Written, P- Practical, (all practical exams will be followed by viva – voice)

SEMESTER VI

BFA Painting											
Sl. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam
			L	T	P	Total		Int	Ext	Total	W/P/J
	Professional Core										
1	AH21B6C1	History of Western Art III	3	-	0	3	3	50	50	100	W
2	AH21B6C2	Western Aesthetics	3	-	0	3	3	50	50	100	W
	Professional Elective										
3	PT21B6P1	Printmaking-V	2	-	5	7	6	50	50	100	P
	PT21B6P2	Sculpture-V									
	Open Elective										
4	PT21B6O1	Open Elective IV (Paper Making & Print)	1	-	1	2	2	100	0	100	W / P
	Laboratories/Studios/Practical										
5	PT21B6S1	Life Study-II	2	-	6	8	7	50	50	100	P
6	PT21B6S2	Pictorial Composition IV	2	-	6	8	7	50	50	100	P
	Skill Enhancement Course										
7	PT21B6K1	Skill Enhancement-IV	1	-	1	2	2	100	-	100	P
		TOTAL	14	-	19	33	30	450	250	700	

* Open Elective-IV -Paper making and print

* Skill Enhancement Course-Art Camp

Note: W- Written, P- Practical, (all practical exams will be followed by viva – voice)

SEMESTER VII

S. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
1	PT21B7IN	Gallery /Industrial/Research Internship	Vacation (180 hours)				3*	100	-	100	J
2	PT21B7MP	Gallery /Industrial Mini project/Internship	540 Hours				12*	100	-	100	J
3	PT21B7PW	Dissertation & Viva Voice					15	100	100	200	J
		Total					30	300	100	400	

J- Jury

*Mandatory Internship done during current semester as per APSCHE (Andhra Pradesh State Council of Higher Education) can be extended as major project.

SEMESTER VIII**BFA Painting**

BFA Painting											
Sl. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam
			L	T	P	Total		Int	Ext	Total	W/P/J
	Professional Core										
1	AH21B8C1	Modern Indian Art	3	-	0	3	3	50	50	100	W
2	PT21B8C2	20th Century Western Art	3	-	0	3	3	50	50	100	W
	Professional Elective										
3	PT21B8P1	Printmaking-VI	2	-	6	8	6	50	50	100	P
	PT21B8P2	Sculpture-VI									
	Laboratories/Studios/Practical										
4	PT21B8S1	Drawing and Composition-I	2	-	6	8	8	50	50	100	P
5	PT21B8S2	Creative painting-I	2	-	6	8	8	50	50	100	P
	Skill Enhancement Course										
6	PT21B8K1	Skill Enhancement V	1	-	1	2	2	100	-	100	P
		TOTAL	13		20	33	30	350	250	600	

Note: W- Written, P- Practical, (all practical exams will be followed by viva – voice)



SYLLABUS

SEMESTER – I

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
I	AH21B1C1	History of Indian Art	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
	The student will be able								
CO1	Understand about pre historic art practices through culture							3, 9	1, 2
CO2	To gain the knowledge about Indus valley art							3, 9	1, 2
CO3	Understanding the finishing, references of sculpture							3, 9	1, 2
CO4	Enhance the skill of understanding about Buddhist Art and Culture							3, 9	1, 2
CO5	Ability to understand Art and Architecture from south India							3, 9	1, 2
CO6	To know about art and architecture- style, influences.							3, 9	1, 2

MODULE – I

Pre-Historic Art: Overview and understanding of periodization of Indian art and prehistoric Art. Prehistoric Period: Palaeolithic Age, Mesolithic Age, and Chalcolithic Age. Rock art, artworks and character of the paintings, colour application, shape, form from Bhimbetka Caves, Foothills of Vindhya, Madhya Pradesh. Jogi Mara caves, Badami caves Madhya Pradesh.

MODULE – II

Indus Valley Civilization: Art of Indus Valley Civilization – sites of Harappa, Mohenjo-Daro, Detail study of Sculptures Bust of Priest, Bronze- Dancing Girl, Male torso, Pottery, Terracotta and seals, Pasupathi Seal, Beads and ornaments, The Great Bath- measurement, material. writing system.

MODULE – III

Buddhist Art and Architecture: Introduction to Buddhist architecture, rock cut Buddhist caves – Stambha – Stupa – Chaitya – Vihara –Mourya period- Lion Capital, Lion Pillar, Bull Capital, Yakshai Figure from Didarganj, Yaksha from parkham, The Great Stupa, relief works, diagram of stupa- Chatri, Harmika, Anda, Pradakshina, Medi, Toranas- South, West, East, North Gateways, Vedika. Sunga period – Yaksha, Shunga fecundity deity, Yaksha reliefs, bronze coin. early Satavahana of Andhra, Buddhist stupa at Sanchi, Ajanta Ellora caves, Bhamiyan Buddha.

MODULE – IV

The Kushanas: Kushana Dynasty (Gandhara phase – Mathura phase)- Statue of Kanishka, Greek & Roman Influence on Gandhara Art, sculptures- Bodhisattva Maitreya, Fasting Buddha, Mathura Sculptures- Saranath Buddha, Bodhisattva Maitreya, Seated Buddha, comparison study with Gandhara and Mathura

School.

MODULE – V

South Indian Art: Pallavas dynasty –Mahendravarman rock cut Temple Architecture- Pancha Ratha-Drupadi Ratha, Arjun Ratha, Bhima Ratha, Dharmaraja Ratha, Nakul Sahadev Ratha, Pillars, The descent of Ganges, Shore Temple- Dravidian Architecture. Design, Pattern, Structures of the temples, details sculptures etc.

Cholas period: Sculpture-Shiva as Lord of Dance (Nataraja), Yoga Narasimha, Vishnu's Man-Lion Incarnation, Child Saint Sambandar – Pandyas period – Vijayanagar Dynasty – Nayakas - study of sculpture, development- Lakshmi Narasimha Statue, Sculptures Materials, Details of Stone Chariot- Wheel, elephant, Mahabalipuram rock cut temple

MODULE – VI

Vijayanagar Dynasty – Nayakas - study of sculpture, development- Lakshmi Narasimha Statue, Sculptures Materials, Details of Stone Chariot- Wheel, elephant, and its diagram, Vizayanagara paintings.

Islamic Art & Architecture: Indo Islamic Architecture - Delhi or Imperial style- Provincial style – Mughal style, Decan Architecture. Islamic Tomb- Dome, Minarets, Taj Mahal, Discussion on Charminar. Component of Islamic

Reference Books:

1. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
2. Roy C Craven, Concise History of Indian Art, Thames and Hudson, London.
3. Agarwala, Studies in Indian Art, Varanasi,
4. Gupta, SP. Elements of Indian Art, Indraprastha museum. New Delhi.
5. Karl Khandalawala, Indian sculpture and Painting, Publication Division, New Delhi.
6. George Michell, Hindu Art and Architecture, Thames and & Hudson,world of Art, London.
7. Rajarajan, R.K.K, Art of the Vijayanagara-Nayakas (Architecture and Iconography). Sharada Publishing House., Delhi
8. George Michell & Photography Surendra Kumar, Temple Architecture and Art of the Early Chalukyas: Badami, Mahakuta, Aihole, Pattadakal, Publication- Niyogi.
9. Moya Carey, The Complete Illustrated Guide to Islamic Art and Architecture: A Comprehensive History of Islam's 1400-Year-Old Legacy of Art and Design, with 500 Photographs, Reproductions and Fine-Art Paintings: Hermes House; Ill edition (1 January 2013).
10. Henri Stierlin. Islamic Art and Architecture: From Isfahan to the Taj Mahal. Thames & Hudson (1 January 2002).
11. D.P. Chattopadhyaya, B.N. Goswamy, Kavita Sing, Indian Art: Forms, Concerns and Development in Historical Perspective (History of Science, Philosophy and Culture in Indian Civilization).Munsiram, Manoharlal Publiushers,2005.
12. Susan L. Huntington, The Art Of Ancient India; Motilal Banarsidass,; 2nd edition (1 January 2016).

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
I	PT21B1P1	Drawing I	2	0	5	6	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
COs	To understand about pencil handling for free hand sketching and drawing							1,2,3,4,7	2, 3, 5, 6
CO2	To enhance the observation skill about object, view and its perception							1,2,3,4,	2, 3, 5,
CO3	To learn rendering, shading and tonal variation.							1,2,3,4,	2, 3, 5,
CO4	To use different shades of pencil for single object or Composition							1,2,3,4,7	2, 3, 5, 6

MODULE – I

Daily live sketching of object viz-still life, trees, leaves, kitchen object, daily uses object, sketches, Exploration of Line and forms in nature, sketching both indoors and outdoors, single objects and group of objects drawing and sketching with pencil- form, space, line, shadow, texture etc.

MODULE – II

Drawing from objects, geometrical shapes, cones, casts, shells, etc. drapery and still life. Free-hand drawing exercise from objects and nature to study proportion, volume and visual perspective, suggestion of solidity by line as well light and shade, realization of rhythmic relationship between line, mass, Value and texture.

MODULE – III

Observed and studied in various rendering, media and techniques in various light conditions to understand the form of light of the object, still life placed in front of the studio. Tonal variation of natural light, artificial light by using different pencil.

MODULE – IV

Different types of rendering - hatching cross, hatching stippling, scribble smudging and back and forth stroke on study base object, composition, using pencils 2H,3H,4H,5H, HB,2B,3B,4B,5B,6B,7B,8B,9B,10B, charcoal. Crayon, soft Pastel, Pen and Ink.

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
I	PT21B1P2	Painting I	2	0	5	7	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To learn detail drawing of object with light and shade with colour							1,2,3,4,7	2, 3, 5, 6
CO2	To enhance the observation skill about object, view and its perception							1,2,3,4,7	2, 3, 5, 6
CO3	To handle brushes, applying medium like water colour or poster or water base any medium							1,2,3,4,7	2, 3, 5, 6
CO4	To use creativity in understanding composition							1,2,3,4,7	2, 3, 5, 6

MODULE – I

Handling of various types mediums of materials for composition, Still-life painting (Opaque, Transparent, Impasto, Wet on Wet, Wax resist Collage, etc.) Such as Pencils, Eraser, colour palette, round and flat brushes- 000, 0, 2, 4, 6, 8, 10, 12, container, Napkin, Pencil-like colour pencils, dry pastel, oil pastel colour, And inks. Non-moving objects, often with relatively simple shapes, are the perfect way to learn (or remind oneself of) a few Important foundations.

MODULE – II

Introduction with Still Life Painting, and Demonstration of painting – indoor and outdoor. Study base work - shape, Form, colour, Composition. Handling brushes for different group objects, compositional work on paper.

MODULE – III

Understanding Still Life Painting, and Demonstration of painting indoor, and outdoor study- shape, Form, colour, using Material. Composition. Exercises based on nature, Example, Trees, Flowers, Bushes, Rocks, Sky and Water Exercises based on manmade objects (Still-life of Artificial, Natural objects Like Flowers, Fruits, Vegetables etc).

MODULE – IV

Nature study painting- outdoor indoor Study- colour pencils, pastels, watercolours, poster colours, and inks. etc. Painting practice of individual- Study of birds or animals from Zoo or Natural surroundings.

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
I	PT21B1P3	Sculpture	2	0	4	6	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To gain the knowledge on elements of sculpture							1,2,3,4,7	2, 3, 5, 6
CO2	To learn basic element of sculptural materials and drawing of 2D and 3D object on paper, mount board.							1,2,3,4,7	2, 3, 5, 6
CO3	To enhance the skill on materialistic drawing suitable for sculpture							1,2,3,4,7	2, 3, 5, 6
CO4	To experienced hands on practice for prepare the model.							1,2,3,4,7	2, 3, 5, 6

MODULE – I

Introduction to basic sculptural elements viz- form, shape, line, texture, proportion, colour etc, types of references from surroundings.

MODULE – II

Introduction of sculptural elements and materials to develop the sense of the three-dimensional Design with Cube, Prism, Sphere, Cylinder by paper, mount board, glue, cutter and scale. Providing sense of creating 3D space with respect to sculpture.

MODULE – III

Study of natural and manmade objects in round. Detail drawings of the objects in all views to be modelled in clay to define texture, flexibility, character of the object by handling the materials.

MODULE – IV

Introduction to various materials (Mount board, wire, plywood, and etc.) in round to make the sculpture work.

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
I	PT21B1P4	Fundamentals of Design	2		5	6	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To know of applying pure fresh colour on paper to make colour wheel							1,2,3,4,7	2, 3, 5, 6
CO2	To learn opaque and transparent colour application practically							1,2,3,4,7	2, 3, 5, 6
CO3	To make composition with neutral and monochrome colour							1,2,3,4,7	2, 3, 5, 6
CO4	To study nature with water colour in particular like cool and warm							1,2,3,4,7	2, 3, 5, 6
MODULE – I									
Study of Primary (Red, yellow, blue), Secondary (orange, green, violate), Tertiary colours based on Colour Wheel, Introduction with significance of colour, Preparing colour wheel on paper with poster colour, water colour. Detail practice on colour particular on paper.									
MODULE – II									
Study of Opaque colour, Transparent colour, relationship of Primary, Secondary and Tertiary colours, Application on found object, 2d objects, composition, nature study on paper.									
MODULE – III									
Understanding the Tonal values, neutral colour- Black and White and colour. Introduction to Design by exercises created from motifs derived from Nature. Warm colours, cool colours, complementary, split complementary colour.									
MODULE – IV									
Exercises based on colour and design, introducing the Golden rules and division of space, form, elements of design with help of live object viz-									

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	CC21B1EN	English	2	0	0	2	50	50	100
Cos	Course Outcomes							POs	BTLs
	the students should be able to								
CO1	understand modern English grammar. To enable them produce grammatically and idiomatically correct language.							NA	1,2
CO2	improve their clauses and sentences and its types.							NA	1,2
CO3	understand English grammar. Spot language errors and correct them. To help them minimize mother tongue influence.							NA	1,2
CO4	improve their verbal communication skills							NA	1,2
CO5	Understand core grammar to know and understand error free English grammar.							NA	1,2
CO6	minimise mother tongue influence							NA	1,2

MODULE – I

Modern English grammar - what and why and how of grammar - grammar of spoken and written

Language; Sentence as a self-contained unit – various types of sentence – simple – compound – complex – declaratives – interrogatives – imperatives – explanative; Basic sentence patterns in English - constituents of sentences – subject – verb - object - complement – adverbials;

MODULE – II

Clauses - main and subordinate clauses - noun clauses - relative clauses - adverbial clauses - finite and non-finite clauses - analysis and conversion of sentences – Active to Passive and vice versa – Direct to Indirect and vice versa – Degrees of Comparison, one form to the other;

MODULE - III

Phrases - various types of phrases - noun, verb, adjectival and prepositional phrases; Words - parts of

speech – nouns – pronouns - adjectives verbs - adverbs – prepositions – conjunctions -

determinatives; Nouns - different types - count and uncounted – collective - mass - case - number – gender;

MODULE – IV

Pronoun - different types - personal, reflexive - infinite-emphatic – reciprocal; Adjectives - predicative - attributive - pre- and post-modification of nouns; Verbs - tense-aspect - voice -mood - Concord - types of verbs – transitive - intransitive-finite – non-finite; Helping verbs and modal auxiliaries - function and use.

MODULE – V

Adverbs - different types - various functions - modifying and connective; Prepositions - different types - syntactic occurrences - prepositional phrases - adverbial function; Conjunctions - subordinating and coordinating Determinatives articles - possessives – quantifiers;

MODULE – VI

Remedial grammar - error spotting - errors in terms of specific grammatical concepts like constituents of sentences - parts of speech - concord – collocation - sequences of tense - errors due to mother tongue influence; Written Composition – précis writing – outline story – expansion of proverb – short essay.

BOOKS RECOMMENDED

- Burt, Angela. Quick Solutions to Common Errors in English. Macmillan India Limited, 2008.
- Carter, Ronald, and Michael McCarthy. Cambridge Grammar of English. CUP, 2006.
- Concise English Grammar by Prof. V. K. Moothathu. Oxford University Press, 2012.
- Driscoll, Liz. Common Mistakes at Intermediate and How to Avoid Them. CUP, 2008.
- English for Effective Communication. Oxford University Press, 2013.
- Greenbrae, Sidney. Oxford English Grammar. Indian Edition. Oxford University Press, 2005.
- Kenneth, Anderson, Tony Lynch, Joan MacLean. Study Speaking. New Delhi: CUP, 2008.
- Leech, Geoffrey et al. English Grammar for Today: A New Introduction. 2nd Edition. Palgrave, 2008.
- Leech, Geoffrey, Jan Svartvik. A Communicative Grammar of English. Third Edition. New Delhi: Pearson Education, 2009

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
I	MC21B101	UHV-1 Student Induction Program (mandatory AICTE)	1	0	0		0	0	0
Cos	Course Outcomes							POs	BTLs
	The Student Induction Program (SIP) The 3-week Student Induction Program (SIP) is to prepare newly admitted undergraduate students for the new stage in their life by facilitating a smooth transition from their home and school environment into the college and university environment through various discussions and activities. The SIP has been formulated with specific goals to help students to:								
CO1	Become familiar with the ethos and culture of the institution (based on institutional culture and practices)							NA	NA
CO2	Set a healthy daily routine, create bonding in batch as well as between faculty members and students							NA	NA
CO3	Get an exposure to a holistic vision of life, develop awareness, sensitivity and understanding of the Self---family---Society---Nation---International---Entire Nature							NA	NA
CO4	Facilitate them in creating new bonds with peers and seniors who accompany them through their college life and beyond							NA	NA
CO5	Overcome weaknesses in some essential professional skills – only for those who need it (e.g. Mathematics, Language proficiency modules)							NA	NA

The various modules or core areas recommended for the 3-week SIP are:

SIP Module 1: Universal Human Values I (UHV I) 22 hours

The purpose is to help develop a holistic perspective about life. A self-reflective methodology of teaching is adopted. It opens the space for the student to explore his/her role (value) in all aspects of living – as an individual, as a member of a family, as a part of the society and as an unit in nature. Through this process of self-exploration, students are able to discover the values intrinsic in them. The sessionwise topics are given below:

Session No	Topic Title	Aspirations and Issues	Basic Realities (underlying harmony)
1	Welcome and Introductions	Getting to know each other	Self-exploration
2 and 3	Aspirations and Concerns	Individual academic, career... Expectations of family, peers, society, nation... Fixing one's goals	Basic human aspirations Need for a holistic perspective Role of UHV
4 and 5	Self-Management	Self-confidence, peer pressure, time management, anger, stress... Personality development, self-improvement...	Harmony in the human being

6 and 7	Health	Health issues, healthy diet, healthy lifestyle Hostel life	Harmony of the Self and Body Mental and physical health
8, 9, 10 and 11	Relationships	Home sickness, gratitude towards parents, teachers and others Ragging and interaction Competition and cooperation Peer pressure	Harmony in relationship Feelings of trust, respect... gratitude, glory, love
12	Society	Participation in society	Harmony in the society
13	Natural Environment	Participation in nature	Harmony in nature/existence
14	Sum Up	Review role of education Need for a holistic perspective	Information about UHVII course, mentor and buddy
15	Self-evaluation and Closure	Sharing and feedback	

SIP Module 2: Physical Health and Related Activities

This module is intended to help understand the basic principles to remain healthy and fit and practice them through a healthy routine which includes exercise, games etc.

SIP Module 3: Familiarization of Department/ Branch and Innovation

This module is for introducing and relating the student to the institution/department/branch; how it plays a role in the development of the society, the state, region, nation and the world at large and how students can participate in it.

SIP Module 4: Visit to a Local Area

To relate to the social environment of the educational institution as well as the area in which it is situated through interaction with the people, place, history, politics...

SIP Module 5: Lectures by Eminent People

Listening to the life and times of eminent people from various fields like academics, industry etc. about careers, art, self-management and so on enriches the student's perspective and provides a holistic learning experience.

SIP Module 6: Proficiency Modules

This module is to help fill the gaps in basic competency required for further inputs to be absorbed. It includes effort to make student proficient in interpersonal communication and expression as well as awareness about linguistic and thereafter NLP.

SIP Module 7: Literature / Literary Activities

Through the exposure of local, national and international literature, this module is aimed at helping the student learn about traditional as well as contemporary values and thought.

SIP Module 8: Creative Practices

This module is to help develop the clarity of humanistic culture and its creative, joy ful expression through practice of art forms like dance, drama, music, painting, pottery, sculpture etc.

SIP Module 9: Extra Curricular Activities

This is a category under which things that are not placed in any of the above may be placed. Some clubs and hobby group may be made for each of the above categories, so that students may pursue them even after SIP.

The recommended hours to be allocated are given above. Depending on the available faculty, staff, infrastructure, playgrounds, class timings, hostellers and day scholars etc., the timetable for these activities may be drawn up. Of course, colleges conduct an inaugural function at the beginning of the SIP; and they may also conduct a celebratory closing ceremony at the end of the SIP. In particular during the lockdown phase, appropriate care may be taken and some or all activities may be planned in distance-learning or on-line mode.

Implementation:

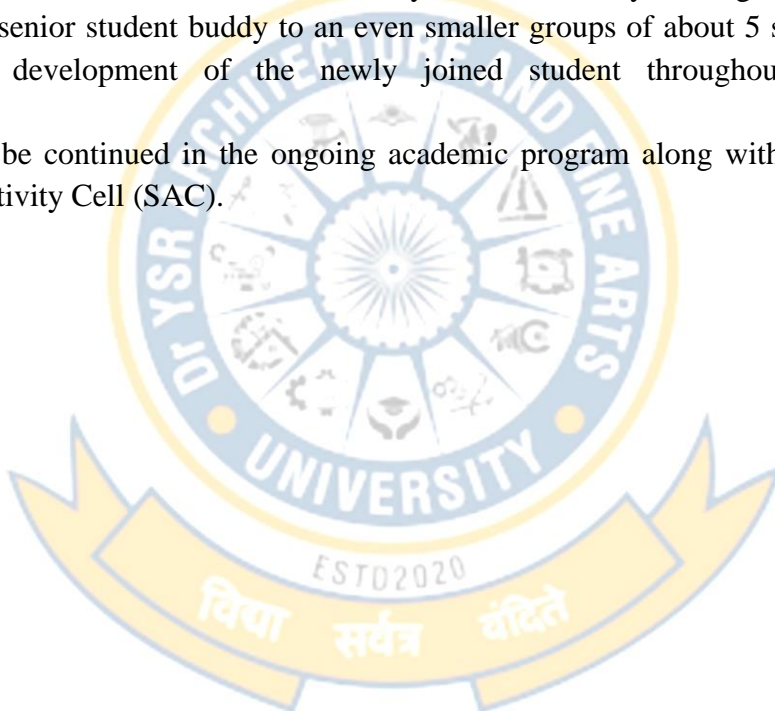
The institution is expected to conduct the 3-week SIP under the guidance of the Director/Principal or Dean Students or a senior faculty member. For this, the institution is expected to make an SIP Cell. The SIP Cell will be responsible for planning, and then implementation of the SIP.

Follow up:

The SIP is only the beginning of the interaction with newly joined students.

An important part of the SIP is to associate one faculty mentor to every small group of about 20 students; and also associate one senior student buddy to an even smaller group of about 5 students for the guidance required for holistic development of the newly joined student throughout his/her time in the institution/college.

These activities are to be continued in the ongoing academic program along with other cultural activities through the Student Activity Cell (SAC).



SEMESTER – II**Professional Core:**

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	AH21B2C1	History Of Western Art	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To gain the knowledge on the history and development in art							3, 9	1, 2
CO2	To acquire the knowledge on history in Egyptian art							3, 9	1, 2
CO3	To gain the knowledge on history in Greek art							3, 9	1, 2
CO4	To gain the knowledge on history in Roman art							3, 9	1, 2
CO5	To gain the knowledge on history in Christian art							3, 9	1, 2
CO6	To acquire the knowledge on history in Gothic art							3, 9	1, 2

MODULE – I

Pre-Historic Art: Pre-Historic and Proto Historic Art – Stone ages- Palaeolithic period, Mesolithic period, Neolithic period -Cave Paintings and Sculptures, Characteristic features of paintings, study of colour applications, volume study, line, form shapes. Sculptures- Venus/ mother goddess, Bisons, – Proto Historic art.

Mesopotamian Art-Sumerian, Akkadian, Aserian, Babylonian art and Architecture.

MODULE – II

Egyptian Art: Introduction to Egyptian Art –Art of Old Kingdom- Middle Kingdom – New Kingdom- Egyptian pyramids- Evolution of pyramid, types of pyramid – paintings, sculptures- Narmer Palette, Statue of Menkaure with Hathor and Cynopolis, Wooden statue of the scribe Kaaper, sculptures of Prince Rahotep and his wife Nofret, Painted relief, Relief of the royal family, Hard stone group statue of Ramses II with Osiris, Isis, and Horus, Seated portrait statue of Dersenedj, scribe and administrator, Bust of Nefertiti, The Mask of Tutankhamun, Artifacts, ornamentation, scribes, furniture, clothing of Egypt.

Pyramid: Detail's structure of Pyramid- enclosure wall, cult pyramid, burial chamber, offering hall, blocks, storages, entrance, mastaba, etc. Different types of Pyramids- Steps Pyramids, Pyramid of Giza, Sphinx, pyramids of Ellinika, Nubian pyramids, Pyramids of Güimar etc.

MODULE – III

Greek Art: Introduction to Greek Art – Archaic Period- Classical Period- Hellenistic Period - paintings, sculptures - Sounion Kouros, Kritios Boy, Discus Thrower, Doryphorus, The sculpture of Zeus, The Moschophoros or calf-bearer, Frieze of the Siphnian Treasury, Delphi, Hellenistic Period - Laocoön and His Sons, The Winged Victory of Samothrace, The Venus de Milo, Monumental sculpture- Materials, forms. Pottery, Vase painting - Detail study of a black-figure vase, Interior (tondo) of a red figure kylix, Detail of a red figure amphora.

MODULE – IV

Roman Art: Introduction to Roman Art – paintings- Painted Garden, Mosaic- Mosaic Fragment with a Dionysiac Procession, Pair of Centaurs Fighting Cats of Prey from Hadrian's Villa, Stucco, Glass, Metal Work, sculptures-marble- statue of the emperor Augustus, Relief of a seated poet, Tomb relief, Chariot procession of Septimus Severus, The Farnese Hercules, Relief from the Ara Pacis Augustine, The Four Tetrarchs, The Dying Gaul, bronze etc – Trajan's Column, Roman portraiture.

MODULE – V

Christian Art: Early Christian/ Byzantine art- Origins and Historical Importance, icons, Examples of works of Art. Painting Catacomb chamber- characteristic features, Mosaic works-using gold, glass in the basilicas- study of the visual language - Byzantine paintings.

Important Artworks from Christian Art: Discussion and detailed study from Byzantine Art, i.e, Virgin and Child. Wall painting from the early catacombs, Rome, 4th century; Christ Pantocrator, Hagia Sophia, Istanbul; Mosaic of Emperor Justinian I, Basilica of San Vitale, Ravenna; Enthroned Madonna with Child, the Saints Theodore and George, and Two Angels, Saint Catherine's Monastery; Theotokos of Vladimir, Tretyakov Gallery, Moscow; Virgin with Child, Hagia Sophia, Istanbul; The Cross, Hagia Irene, Istanbul, etc.

MODULE – VI

Gothic Art: Origins, paintings, sculptures, monumental sculptures, characters, keywords. Frescoes, Stained glass, monumental sculpture- i.e., South portal of Chartres Cathedral, West portal at Reims Cathedral, Annunciation group, Later Gothic depiction of the Adoration of the Magi from Strasbourg Cathedral, Cathedral Notre-Dame

Reference Books:

1. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
2. E.H.Gombrich., The story of Art, Phaidon series.2010
3. A.G. Gardner, Art through the Ages, Thompson Wordsworth.
4. Regent Wharf, 10,000 years of Art, Phaidon,2009.
5. Edit Tomory, A History of Fine Arts in India and the West. Orient Longmann.
6. Sir Lawrence Gowing, A History of Art, Andromeda 2002.
7. J. Gage: "Gothic Glass: Two Aspects of a Dionysian Aesthetic", Art History, 5/1 (1982).
8. Viviane Minne-Seve, Herve Kergall, Romanesque & Gothic France: Art and Architecture.
9. Helen Gardner, Fred Kleiner Gardner's Art Through the Ages: A Global History, Wadsworth Publishing Co Inc; 16th edition (1 January 2019).
10. Rolf Toman, Gothic: Architecture, Sculpture, Painting, hf ULLMANN (June 1, 2007).
11. John Boardman, Greek Art (World of Art), Thames & Hudson; 4th Revised edition (November 17, 1996).
12. Bill Manley, Egyptian Art (World of Art), 9 November 2017 13.

Laboratories/Studios/Practical:

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	PT21B2P1	Drawing II	2	0	5	6	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To understand the basics in sketching and work with pencil effectively.							1,2,3,4, 7	2, 3, 5, 6
CO2	To understand the different types of techniques in drawing and use them in sketching.							1,2,3,4, 7	2, 3, 5, 6
CO3	To work with different drawing materials.							1,2,3,4, 7	2, 3, 5, 6
CO4	To draw human faces using various rendering techniques.							1,2,3,4, 7	2, 3, 5, 6

MODULE I

Daily live sketching, sketches, Exploration of Line and forms in nature, sketching both indoors and outdoors, single objects and group of objects drawing and sketching with pencil- form, space, line, shadow, texture etc. Introduction to elements of perspective - studies of basic forms- plan and elevation, main aspects as parallel and Z angular perspective

MODULE II

Outdoor sketching -rapid sketching from any objects from busy streets, markets, stations etc. sketching from zoo and museum, Different types of rendering - hatching cross, hatching stippling, scribble smudging and back and forth stroke using pencils.

MODULE III

Exposure to drawings made by masters-study of different objects. (Colour, pencils, dry pastels, oil pastels etc.)

MODULE IV

Head study - study of head from cast (various age groups), In continuation to the earlier studies, to understand how these forms achieve their unity through adherence to principals and physical nature of the material being observed and studied through various rendering media and techniques in various light conditions.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	PT21B2P2	Painting II	2	0	5	7	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To work with various art mediums for pictorial expressions.							1,2,3,4, 7	2, 3, 5, 6
CO2	To work with various surfaces							1,2,3,4, 7	2, 3, 5, 6
CO3	To work with various type of painting mediums and create life paintings.							1,2,3,4, 7	2, 3, 5, 6
CO4	To create various study-based works and will be to handle various types of composition with materials.							1,2,3,4, 7	2, 3, 5, 6
MODULE I									
Developing an awareness of inter-relationship of different shapes and forms relative values. Activation of space though form and color-optical illusions. Handling various materials for pictorial expressions such as pencil, pen, poster colors, pastel, crayon with inks, water colors etc.									
MODULE II									
Observation in intrinsic texture of various surfaces and the textures of natural and manmade things surface painting in relief media i.e., cardboards techniques using various texture to understand and develop the design concept in black and white									
MODULE III									
Handling of various types mediums of materials for composition. Still life painting such as Drawing board, plaster tape, pencil-like Colour Pencils, Pastels, watercolours, poster colours, And inks. Still life painting, Study of drapery, etc.									
MODULE IV									
Study from man-made objects-Study from nature in watercolour, Handling of various types of composition with materials, Nature painting outdoor indoor Study, Colour Pencils, Pastels, watercolours, poster colours, and inks. etc.									

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	PT21B2P3	Printmaking I	2	0	4	6	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To understand the basics in Print making and learn the various techniques.							1,2,3,4,7	2, 3, 5, 6
CO2	To create collagraphy works using various materials.							1,2,3,4,7	2, 3, 5, 6
CO3	To create monotype printing artworks.							1,2,3,4,7	2, 3, 5, 6
CO4	To create relief print works, brings the texture.							1,2,3,4,7	2, 3, 5, 6

MODULE I

Introduction to theory of Print Making: Introduction to the history of printing medium and techniques from the traditional process through to collagraphy and other Printmaking process.

MODULE II

Stencil cut- Black & white: Study of a printmaking process in which a variety of (usually found) materials are arranged for stencil cutting, printing on paper in black and white

MODULE III

Monotype printing image: Mono printing and monotype are very similar. The difference between mono printing and monotype printing is that mono printing has a matrix that can be reused, but not to produce an identical result. With monotyping there are no permanent marks on the matrix, and at most two impressions (copies) can be obtained.

MODULE IV

Anticipatory imaginative use of gathering impressions and observation of intrinsic texture of various surfaces and making of natural and manmade objects introduction to printmaking through Linocut.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	PT21B2P4	Colour Design	2	0	5	6	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To work with chromatic colour scheme on different backgrounds.							1,2,3,4,7	2, 3, 5, 6
CO2	To create various types of designs from nature and manmade objects using colour theory.							1,2,3,4,7	2, 3, 5, 6
CO3	To create designs using various rules and fundamentals in art.							1,2,3,4,7	2, 3, 5, 6
CO4	To use various colour combinations using colour theory in art.							1,2,3,4,7	2, 3, 5, 6

MODULE I

Color experience (pigment and light theory) High key, middle key, and low key, high key tone with and low contrast. Chromatic expression on different backgrounds, depiction of seasons etc.

MODULE II

Color experience-Color harmonies. Complementary, Split-complementary, Double Split- Complementary analogous and receding colors. Visual mixing, creative designs through simple motifs from nature and manmade objects,

MODULE III

Elementary knowledge of design (golden rules of art) design based on the fundamentals such as line, form, colour, texture, proportion and rhythm tonal values in 3 dimensions exercise with cube prism, sphere, cylinder etc. (E.g., Nature: Mountain. Clouds, Butterfly and flowers, fish & water plants, birds and animals etc.).

MODULE IV

Overlapping of motifs & color combinations to be given from tertiary colors with tints and shades. E.g., For objects: distorted in given space (golden rules of art) exercises - nature and object combination to be given related to colors theory

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	CC21B2CS	Communication Skills	2	0	0	2	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	On completion of the course, the students should be able to listen to lectures, public announcements and news on TV and radio. Engage in telephonic conversation.							NA	1,2
CO2	To provide an adequate mastery of technical and communicative English Language speaking skills training							NA	1,2
CO3	To provide an adequate mastery of technical and communicative English Language reading skills training							NA	1,2
CO4	To prepare students for participation in seminars, group discussions, paper presentation and general personal interaction at the professional level.							NA	1,2
CO5	To provide an adequate mastery of creative writing skill training, different modes of writing, project reports effectively.							NA	1,2
CO6	To familiarize students with different modes of general and academic writing.							NA	1,2

MODULE – I

Communication: Importance of Communication; Elements of good individual communication; organizing oneself; different types of communication; Barriers in the path of Communication.

MODULE – II

Listening skills: Listening to conversation and speeches (Formal and Informal) Reading: Techniques of reading, skimming, Scanning, SQ3R technique

MODULE – III

Creative Writing: Scope of creative writing; Writing skills Signposting. Outlines, Rephrasing Writing a report/ format of the report; Paragraph, Letter Writing, Essay writing, Memo, Cikedlar, Notice Cover Letter, Resume, writing with a thesis, Summary, Précis, Product description - Description of projects and features Oral Report; Periodical Report; Progress Report; Field Report Preparation of minutes; Video conference; Tele conference / Virtual meeting

MODULE – IV

Speaking: How to converse with people, how to communicate effectively; Language and grammar skills; Pronunciation drills, Phonetics, vowels, Diphthongs, consonants, Stress, Rhythm and intonation, Conversational skills Features of effective speech-practice in speaking fluently-role play-telephone skills-etiquette.

MODULE – V

Short Extempore speeches-facing audience-paper presentation-getting over nervousness-Interview techniques-preparing for interviews - Mock interview. Body Language.

MODULE – VI

Impact of internet on communication; communication through computers; voice mail; broadcast messages; e-mail auto response, etc.

BOOKS RECOMMENDED

- C S Rayudu: Principles of Public Relations, Himalaya Publishing House
- Daniel Colman: Emotional Intelligence,
- English for Effective Communication. Oxford University Press, 2013.
- K. Ashwathappa: Organizational Behavior, Himalaya PublishingHouse
- Kenneth, Anderson, Tony Lynch, Joan MacLean. Study Speaking. New Delhi: CUP, 2008.
- Krishna Mohan &Meera Banerji: Developing Communication Skills Macmillan India
- Lynch, Tony. Study Listening. New Delhi: CUP, 2008.
- Marks, Jonathan. English Pronunciation in Use. New Delhi: CUP, 2007.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	MC21B201	Environmental Science	1	0	0	0	-	-	-
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To understand the importance of environment and natural resources							6, 7	1, 2
CO2	To acquire the knowledge on various principles of eco- systems and their functions.							6, 7	1, 2
CO3	To gain the knowledge on various principles, threats and conservation of bio diversity.							6, 7	1, 2
CO4	To understand the importance of national and international concern for protection of environment from various pollutants							6, 7	1, 2
CO5	To understand various social Issues related to Environment							6, 7	1, 2
CO6	To understand the impact of human population on the environment.							6, 7	1, 2
MODULE - I									
Environmental studies –Introduction: - Definition, scope and importance, Measuring and defining environmental development indicators. Environmental and Natural Resources: Renewable and non-renewable resources - Natural resources and associated problems - Forest resources - Use and over - exploitation, deforestation, case studies - Timber extraction, dams- benefits and problems.									
MODULE - II									
Basic Principles of Ecosystems Functioning: Concept of an ecosystem. -Structure and function of an ecosystem. - Producers, consumers and decomposers. - Energy flow in the ecosystem Ecological succession. - Food chains, food webs and ecological pyramids. Introduction, types, characteristic features, structure and function of the following ecosystem: a) Forest Ecosystem b) Grassland Ecosystem c) Desert Ecosystem d) Aquatic Ecosystem (Ponds, Streams, Lakes, Rivers, Oceans, Eustuaries)									
MODULE - III									
Biodiversity and its conservation: Introduction – Definition- genetic, species and ecosystem diversity. Bio-geographical classification of India Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts. - Endangered and endemic species of India. Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity									
MODULE - IV									
Environmental Pollution: Definition, Cause, effects and control measures of									

- a) Air pollution
- b) Water pollution
- c) Soil pollution
- d) Marine pollution
- e) Noise pollution
- f) Thermal pollution
- g) Nuclear hazards

MODULE - V

Social Issues and the Environment: From unsustainable to sustainable development -Urban problems related to energy -Water conservation, rain water harvesting, and watershed management - Climate change, global warming, acid rain, ozone layer depletion , nuclear accidents and holocaust. Case Studies. – Waste land reclamation

MODULE - VI

Human Population and the Environment: Population growth, variation among nations. Population explosion Role of information Technology in Environment and human health. - Case Studies.

Field work: Visit to a local area to document environmental assets River /forest grassland/hill/mountain - Visit to a local polluted site-Urban/Rural/industrial/ Agricultural Study of common plants, insects, birds. - Study of simple ecosystems- pond, river, hill slopes, etc.

Text books:

1. Erach Bharucha, A Text Book of Environmental Studies for Under graduate Courses, University Grants Commission.
2. Perspectives in environmental Studies, Anubha Kaushik and C P Kaushik, New Age International Publishers, New Delhi, 2018. 2. A Textbook of Environmental Studies, Shashi Chawla, McGraw Hill Education, New Delhi, 2017.

Reference Books:

3. Environmental Studies by Benny Joseph, McGraw Hill Education, New Delhi, 2017.
4. Fundamentals of environmental studies, Mahua Basu and S Xavier, Cambridge University Press, New Delhi, 2017.

SEMESTER – III

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
III	AH21B3C1	History of Indian Art II	3	0	0	3	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To understand the artistic agency of each art movements.							3, 9	1, 2
CO2	Will identify the culture and tradition around historical areas							3, 9	1, 2
CO3	Can analyze the conceptual frame of miniature paintings							3, 9	1, 2
CO4	Will also study the stylization and composition of the body in the tradition of miniature painting.							3, 9	1, 2
CO5	It helps students to create a bond between people and traditions.							3, 9	1, 2
CO6	It creates great impact for their further research or to create an art work.							3, 9	1, 2

MODULE – I

The Pala and Sena Paintings: Emergence of Pala and Sena, Buddhist monasteries, Pala Dynasty, Significance, collection - maha- Viharas – Nalanda, , decorative details, influences, The sacred leaves, manuscripts on palm leaves, Buddhist stupa- The perfection of wisdom in eight thousand lines; technical background, composition, preparation, painting techniques, pigment analysis, conservation treatment.

MODULE – II

Paintings in Vijayanagaraempire :Characterstics, Areas of Vijayanagara empire- Hampi, Lepakshi, Anegundi, etc; Important role in cultural life, types of painting- frescos, murals, cloths; Hindu mythology themes, restoration.

MODULE – III

Murals of South and North India: Murals of Ancient South and North India, Major subjects, paintings, influences, social impacts, Ajanta, Ellora, Bagh, Badami cave, Lepakshi murals, kerala murals

MODULE – IV

Miniatures Paintings – Mughal Miniature painting: Mughal emperors, master painters and patrons, biographies, illustrations, and books of great emperor- Akbarnama, Hamzanamaetc; Mughal visual practice, illustrated manuscript themes, development of border designs, architecture and its meaning.

MODULE – V

Rajput Painting: Rajasthani painting, western Indian style, Persian influences, important schools, Ragamalaseries, Gita Govinda series, Tuti- Nama – tales, illustrated manuscripts, classification of Rajput school, Mewar painting style, Kota, Bundi, - themes, characteristics.

Pahari Painting:The technique of pahari painting, colour and pattern, Basholi, Guler, chamba wall paintings, Kangra etc; court painters , femininity in Kangra painting, Illustration of bagavadgita,, themes.

MODULE – VI

Deccan School paintings: Social and historical introduction to Deccan, colour application, characteristics, Golconda- Nizam, features, Persian style influences.

Company school paintings: British East India Company, history and ruling, trading, people and culture, lifestyle, artists and patrons, Madras - Bombay- Calcutta, symbolism, porcelain objects, paintings.

Reference Books:

1. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
2. Roy C Craven, Concise History of Indian Art, Thames and Hudson, London.
3. Pushpesh panth, Ajantha & Ellora cave temples of ancient India.
4. Mahalingam, TV Commemoration volume, South Indian studies.
5. Anjan Chakravarty, Indian Miniature Painting. Roli Books, India Crest.
6. MS Randhwa, Indian Painting, Bombay 2009,
7. Pahari Masters, Court painters of Northern India, Niyogi Books.
8. Moti Chandra- studies in Early Indian painting.
9. M.S. Randhwa- Indian miniature paintings, Roli Books International.
10. Mira Seth, Indian painting.
11. Tryna Lyons The artists of Nathadwara: the practice of painting in Rajasthan, Indiana University Press.
12. Indian Court painting: Andrew Topsfield, London, 1984. BN Goswamy and Eberhard Fischer, Pahari masters: court painters of northern India.
13. Mark Zebroski: Deccani Painting. New Delhi: Roli Books International, 1983.
14. History of India Painting: Manuscript Maghuland Deccani Tradition. New Delhi, Abhinav Publication, 1994.
15. A History of India Painting: The Modern Period: Krishana Chaitanya. New Delhi: Abhinav Publication, 1994.
16. Som Prakash Verma, Interpreting Mughal Painting, Oxford University Press, New Delhi, 2011.
17. M.S. Randhawa And D.S. Randhawa, Guler Painting, Publications Division, Government Of India
18. Ghulam Yazdani, Ajanta Cave: the colour and monochrome reproductions of the Ajanta Frescoes based on photography from Cave 11.

Professional Elective:

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
III	PT21B3E1	Printmaking II	2	0	6	7	50	50	100
COs	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	The student will be able to learn basics of print making methods from wood cuts, lithography, and intaglio.							1,2,3,4,7,8	2, 3, 5, 6
CO2	To learn process of relief printing like inked, final image, stamping							1,2,3,4,7,8	2, 3, 5, 6
CO3	To learn wood cut process and using techniques							1,2,3,4,7,8	2, 3, 5, 6
CO4	To study of collography process like collage onto affirms matrix like cardboard or wood.							1,2,3,4,7,8	2, 3, 5, 6

MODULE – I

Introduction to theory of Print Making: Introduction to the history of printing medium and techniques from the earliest woodcuts, through to lithography, Sciography, intaglio and other Etching process.

MODULE – II

Relief printing process: Study of the relief printing techniques such as the wood-cut or linoleum where the drawing of the image to appear in relief. This relief will then be inked, and used to make the basis of the final image, like in letter printing or stamping

MODULE – III

Wood-Cut Learning methods of Wood-Cut, understanding tools and printing techniques.

MODULE – IV

Collography: Study of a printmaking process in which a variety of (usually found) materials are arranged as a collage onto affirms matrix like cardboard or wood. Given that the materials required to carry out this process are extremely basic and uncomplicated.

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
III	PT21B3E2	Sculpture II	2	0	6	7	50	50	100
COs	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To learn object's compositions, sketches, drawing from the surroundings.							1,2,3,4,7,8	2, 3, 5, 6
CO2	To study of Human body parts, its drawing, clay modelling and different kinds of Relief works.							1,2,3,4,7,8	2, 3, 5, 6
CO3	Student learns to study of creatures and its drawing, clay, plaster.							1,2,3,4,7,8	2, 3, 5, 6
CO4	To learn sculpture costing methods like pop, paper pulp							1,2,3,4,7,8	2, 3, 5, 6

MODULE – I

Introduction with found objects from surroundings, round composition from the sketches, drawings of the surroundings.

MODULE – II

Study of Human Body parts and drawing and clay modelling on body parts in details. Relief works- High relief middle relief, low relief work from the nature.

MODULE – III

Nature Study of animals, birds, insects etc, Drawing and modelling in clay or plaster.

MODULE – IV

Decorative motifs from history of sculpture and costing method viz, POP, Paper Pulp.

Open Elective:

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
III	PT21B3O1	Natural Tie and Dye	1		1	2	100	0	100
COs	Laboratory Outcomes							POs	BTLs
	The student will be able to								
CO1	The student will be able to learn fabric pattern by tie- dye natural dyes, colours, Materials.							9, 10	3, 6
CO2	To student try understand of Tie-dyeing process and valuable speech of expert teacher							9, 10	3, 6
CO3	To deep study of the tie-dyeing process like tying, pleating, wrapping, pinching pattern, dying each colour.							9, 10	3, 6
CO4	To explain of result from process of tie –dyeing and exhibit of pattern fabric cloth.							9, 10	3, 6

MODULE – I

Introduction to Fabric pattern by tie-dyeing with natural dyes: Tie – dyed natural products, Gather Material, colours form natural ingredients, types of plants: sappanwood, red sandal wood, manjishta, karaka flower, red hibiscus, red cabbage, basil, and mango. etc Material: ealam (patika), cotton fabric, thread, container. Etc

MODULE – II

Study of the tie - dyeing process: Easy tie- dye folding techniques, advantages, using material types of tie and dye (spiral, stripes, folds, crumble, triangle folds...etc) Tie the cloth, pattern size of cotton fabric, Quantity of color , soak the cloth in color water ,making and process of tie-dyeing,

MODULE – III

Basic tie-dyeing methods—tying, folding, pleating, wrapping, pinching, and sewing—are then used to create new patterns when dyeing each color. patterns can be used to produced colorful scarves

MODULE – IV

Best result of tie-dyeing: washing, dry the cloth, good result of pattern tie –dyeing, display material, and student representation of work process.

Laboratories/Studios/Practical:

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	PT21B3S1	Drawing III	2	0	7	8	50	50	100
COs	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To learn Sketches, elements of perspective, plan elevation.							1,2,3,4,7	2, 3, 5, 6
CO2	Students learn from outdoor street perspective and to study detail anatomy of skull							1,2,3,4,7	2, 3, 5, 6
CO3	To work with using various tools and create human bust, to study of head, drapery, light and shades.							1,2,3,4,7	2, 3, 5, 6
CO4	To study of human portrait and bust, their character, expression, and tonal difference.							1,2,3,4,7	2, 3, 5, 6

MODULE – I

Daily live sketching, sketches, Exploration of Line and forms in nature, sketching both indoors and outdoors, single objects and group of objects drawing and sketching with pencil- form, space, line, shadow, texture etc. Introduction to elements of perspective - studies of basic forms- plan and elevation, main aspects as parallel and Z angular perspective.

MODULE – II

Outdoor sketching -rapid sketching from any objects from busy streets, markets, stations etc. sketching with rendering. Study anatomy of the skull, and masses of the head from different angles and eye levels with detail study capturing the likeness.

MODULE – III

Study of Model, Male and female figures in Monochrome, Half-length studies of human bust made out of plaster and from live model. Use of Charcoal and soft pastel to draw the bust of male and female models. Emphasis is given on study of head, drapery and the play of light and shade. Lectures and demonstrations on portrait painting will be given.

MODULE – IV

Half-length studies of human portrait painting the bust of male and female models with their character, emotive expression and likeness. Emphasis is given on study of drapery and the play of light with desired tonal difference.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	PT21B3S2	Pictorial Composition I	2	0	7	8	50	50	100
COs	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	to learn fundamentals of arts, like arrangement of figures, shapes, colour, tone, perspective.							1,2,3,4,7	2, 3, 5, 6
CO2	To learn artistic skills from Indian Traditional paintings and folk traditional paintings practices.							1,2,3,4,7	2, 3, 5, 6
CO3	Student Using different mediums work with themes-based paintings and figurative composition							1,2,3,4,7	2, 3, 5, 6
CO4	To study of creative pictorial composition, self-discovery, exploring aesthetics and philosophical ideas.							1,2,3,4,7	2, 3, 5, 6
MODULE – I									
Space organization (Line, Colour, form, Texture, Rhythm, Tonal Value-Balance): Study of fundamentals of arts such as unity and harmony in arrangement of figures, shapes, colours, recession/perspective, use of chiaroscuro use of textures, volume and treatment									
MODULE – II									
Introduction of Indian Traditional Painting: Study of age-old painting traditions in India and developing skills and interests within folk and other traditional painting practices and possibilities.									
MODULE – III									
Themes based on day-to-day subjects: Themes based on everyday life like festivities, street culture, public spaces as directed by the class teachers. Figurative compositions and layouts are to be prepared for final artworks in Poster Colours and Water Colours.									
MODULE – IV									
Creative and Pictorial composition: Study of creative composition infusing personal iconography, metaphoric visual vocabulary and content. Investigation of the intuitive ideas, self-discovery, exploring aesthetic and philosophical ideas, all which manifest fruition in creative work.									

Skill Enhancement Course:

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	PT21B3K1	Workshop-I	1	0	1	2	100	100	100
Cos	Laboratory Outcomes							POs	BTLs
	The student will be able								
CO1	To gain the knowledge on various types of workshops in contemporary art forms.							1,2,3,4,7	2, 3, 5, 6
CO2	The students will understand the process, and the usage of tools and materials.							1,2,3,4,7	2, 3, 5, 6
CO3	The students will learn the process of various techniques in contemporary art.							1,2,3,4,7	2, 3, 5, 6
CO4	The students will learn to explain their works theoretically and presentation.							1,2,3,4,7	2, 3, 5, 6
MODULE I									
Introduction to various types of art workshops in contemporary art (Watercolour painting, Acrylic Painting, Oil painting, photography, mixed media etc.) and the contemporary art around the world.									
MODULE II									
Demonstration on Contemporary art, Materials, tools and techniques, wash technique, texture and knife painting, impasto, composition and colour application, hyperrealism, etc.									
MODULE III									
Workshop on the process of making like surface and texture, experimenting with various techniques and exploring the possibilities of mediums like wash technique, impasto, palette knife painting etc.									
MODULE IV									
Student explanation, preparation and execution of their work, artist statement and preparation for final display/ exhibition. feedback on the outcome.									

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	MC21B301	Indian Constitution	1	0	0	0	-	-	-
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	to Know the background of the present constitution of India.							6, 7	1, 2
CO2	to Understand the working of the union, state and local levels.							6, 7	1, 2
CO3	to Gain consciousness on the fundamental rights and duties.							6, 7	1, 2
CO4	to understand the functioning and distribution of financial resources between the centre and states.							6, 7	1, 2
CO5	Be exposed to the reality of hierarchical Indian social structure and the ways the grievances of the deprived sections can be addressed to raise human dignity in a democratic way.							6, 7	1, 2
CO6	To understand the international relations of India with the surrounding countries							6, 7	1, 2

MODULE - I

Evolution of the Indian Constitution: 1909 Act, 1919 Act and 1935 Act. Constituent Assembly: Composition and Functions; Fundamental features of the Indian Constitution.

MODULE - II

Union Government: Executive-President, Prime Minister, Council of Minister
State Government: Executive: Governor, Chief Minister, Council of Minister
Local Government: Panchayat Raj Institutions, Urban Government

MODULE - III

Rights and Duties: Fundamental Rights, Directive principles, Fundamental Duties

MODULE - IV

Relation between Federal and Provincial units: Union-State relations, Administrative, legislative and Financial, Inter State council, NITI Ayog, Finance Commission of India

MODULE - V

Statutory Institutions: Elections-Election Commission of India, National Human Rights Commission, National Commission for Women

MODULE - VI

India's External Relations: Cold War and Post-Cold War era. What is Foreign Policy? Basic Determinates of Foreign Policy Indian and its Neighbours India's Extended Neighbourhood in West Asia and South East Asia. India's relations with the United States and Russia. India and the World Organisations India in the 21st century

Reference Books:

1. D.D. Basu, Introduction to the constitution of India, Lexis Nexis, New Delhi

2. Subhash Kashyap, Our Parliament, National Book Trust, New Delhi
3. Peu Ghosh, Indian Government & Politics, Prentice Hall of India, New Delhi
4. B.Z. Fadia & Kuldeep Fadia, Indian Government & Politics, Lexis Nexis, New Delhi



SEMESTER-IV**Professional Core:**

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
IV	AH21B4C1	History Of Western Art II	3	0	0	3	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To learn renaissance history of art in Europe, and detail about the artist							3, 9	1, 2
CO2	To gain the knowledge about drawing, painting technique, sculpture from high renaissance							3, 9	1, 2
CO3	To understand the changes in history of art and know about mannerist arts							3, 9	1, 2
CO4	To learn more about baroque school about techniques, artist, paintings							3, 9	1, 2
CO5	To learn more about rococo school about techniques, artist, paintings							3, 9	1, 2
CO6	To know about theory of landscape painting through romanticism							3, 9	1, 2

MODULE - I

Early Renaissance. Beginning of Renaissance. - Study about Art and Artists, Characteristics, Classical Values of Humanism, Developments in the Visual Arts, Greater Realism in Painting, Artist- Duccio, Giotto, – Mantegna, Masaccio – Uccello – John Van Eyck – Bellini - The golden section – Piero Della-Pollaiuolo brothers – Sandro Botticelli- Sculptor - Donatello.

MODULE - II

High Renaissance. Concepts and ideals of High Renaissance. Study some great artist like- Leonardo Da Vinci, Monalisa, Ma-Michelangelo – Raphael. Paintings, sculptures i.e., Monalisa, Last supper, Vitruvian man, The Virgin of the rocks, Salvador Mundi, Lady with an Ermine, Pieta, The school of Athens, The Holy Trinity, Madonna with Lamb, Painting from Sistine Chapel, David.
Northern Renaissance – Characteristics and Important Achievement by Contemporary Painters from the North Include Albert Durer's works- etching and paintings.

MODULE - III

Mannerism. - Artists- Caravaggio – El Greco – Tintoretto, Paintings- Jacopo da Pontormo, Joachim Uytewael, Sculptors: Bologna – Cellini, Characterises- subjectivity, intensified, emotional expression, Dynamism, Proportion, drama and supernaturalism.

MODULE - IV

Baroque - Understand the concept of the Baroque art and Artist, Italian Baroque: Caravaggio – Poussin – Rembrandt – Vermeer Hals – Ruben –Bernini. Works- The Calling of St Matthew; The night watch, Portrait Painting, Genre Painting, The Lamentation over St. Sebastian, etc.

MODULE - V

Rococo – Style and Characterizes of paintings, exuberant decoration, Watteau – Boucher – Gain Borough - Reynolds – Hogarth. Neo Classism - Definition, About the movement – main features, subversive art, diverse media painting, drawing, sculpture, popular prints; Artists David- Ingres – Giorgione – study works. Jacques Louis David, Oath of the Horatii, Nicolas Poussin, Et in Arcadia Ego, Vien, Joseph-Marie: The Toilette of a Bride in Ancient Dress, Psyche Revived by Cupid's Kiss By Antonio Canova etc Romanticism. Concept of Romanticism. Context and place in history, Etymology, Artists- Goya and the Spanish Romanticism. Eugène Delacroix, Liberty Leading the People, Théodore Géricault, The Raft of the Medusa, Francisco Goya, The Third of May 1808, etc.

MODULE - VI

English Romanticism: English Romanticism, Championing of the Individual, The Importance of Nature, The Dangers of Technology, Artists- Turner, Constable and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism. Realism. Ideological position of Realism. Study on works of Gustav Courbet. Millet, Corot, Rousseau – Daumier – Rodin. Jean-François Millet, The Gleaners, Gustave Courbet, The Stone Breakers, Gustave Courbet, After Dinner at Ornans, Jean-François Millet, The Sower, Bonjour, Monsieur Courbet by Gustave Courbet etc.

Reference Books:

1. Anthony Hughes, Michelangelo, Phaidon Series 2010
2. Susie Hodge, Art, Qurcus , 2013
3. Michael Kittson, Rembrandt, Phaidon Series 2010
4. John Sunderland, John Constable, Phaidon Series 1981
5. Catherine Puglisi, Caravaggio, Phaidon Series 2010
6. Helen Langdon, Holbein, Phaidon series 2003
7. Edit Tomory , A History of Fine Arts in India and the West. Orient Longman.
8. Janis Tomlinson, Francisco Goya, Phaidon series 2010
9. Sir Lawrence Gowing , A History of Art , Andromeda 2002
10. Helen Gardner, Fred Kleiner Gardner's Art through the Ages: A Global History, Wadsworth Publishing Co Inc; 16th edition (1 January 2019)

Professional Elective:

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
IV	PT21B4P1	Print Making III	2	0	6	7	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To use the various aspects in composition aesthetically							1,2,3,4,7,8	2, 3, 5, 6
CO2	To work in produce an image. Woodcut multi-colour							1,2,3,4,7,8	2, 3, 5, 6
CO3	To create various elements using woodcut							1,2,3,4,7,8	2, 3, 5, 6
CO4	To create the Advance study of relief printmaking							1,2,3,4,7,8	2, 3, 5, 6

MODULE – I

Advance study of relief printing: Advanced study of a relief printing process- Use of Various textures for tonal values, study of experimentation with various textures, plate levels and treatments to achieve different tonal values

MODULE – II

Registration step by step for multi-color Printing Process, and this is either rubbed by hand produce an image. Woodcut multi-color Final Printing Process

MODULE – III

Wood cut: Advanced methods of Wood-Cut on various wood print on various paper surface, - multi Color Wood-Cut print techniques, black and white wood print on paper.

MODULE – IV

Lithography, Serigraphy and Collagraphy: Advance study of relief printmaking process in which a variety of (usually found) materials are arranged as a collage onto affirm matrix like cardboard or wood. Given that the materials required to carry out this process are extremely basic and uncomplicated.

SEMESTER	Course Code	Course Title	L	T	P /S	C	Int. Marks	Ext. Marks	Total Marks
IV	PT21B4P2	Sculpture-III	2	0	6	7	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To learn object drawing in different directions, demonstration about sculpture.							1,2,3,4,7,8	2, 3, 5, 6
CO2	To Understand anatomically information for drawing human figures							1,2,3,4,7,8	2, 3, 5, 6
CO3	To Understand about elements from nature and convert it to relief sculpture							1,2,3,4,7,8	2, 3, 5, 6
CO4	To learn different materials handling like terracotta, wood, POP etc							1,2,3,4,7,8	2, 3, 5, 6

MODULE – I

Introduction with found objects from surroundings, round composition from the sketches, drawings of the surroundings. Geometrical shapes like cube, cone, cylinder, etc., and their composition in relief.

MODULE – II

Study of Human Body parts and drawing on different direction and molded it in clay on body parts in detail- Texture, tactile quality, proportion.

MODULE – III

Nature Study of animals, birds, insects etc., Drawing and modelling in clay or plaster. Relief works- High relief, middle relief, low relief work from the nature.

MODULE – IV

Decorative motifs from history of sculpture and costing method viz, POP, Paper Pulp. Sculpture (using locally available materials), Clay modelling, Terracotta, Carving and relief work, Papier mache, Mask making, Construction (using waste materials), and material to explore and express texture, shape and size with different 3-D mediums like clay, Plaster of Paris (POP), wood, wax, wire, paper, card board/ hard board/ ply, etc.

Open Elective:

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
IV	PT21B401	Digital Art	1	0	1	2	100	0	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To learn theory of digital art basics with elements of perspective							1,2,3,4,7	2, 3, 5, 6
CO2	to learn about basic software of digital art, tools and its uses							1,2,3,4,7	2, 3, 5, 6
CO3	To work with using various tools and create portrait, landscapes along with composition							1,2,3,4,7	2, 3, 5, 6
CO4	To know about photo montage, digital collage, image corrections and its uses							1,2,3,4,7	2, 3, 5, 6

MODULE - I

Introduction to Digital Art: Introduction to Art around the World, Art Theory, Art Criticism and Aesthetic Judgment of digital art, The Media and Processes of Art, creating a Composition, combining Elements of Art.

MODULE - II

Evolution of Digital Art: History of Digital art, graphic palettes, drawer tool machines, Paint software, natural digital printing and graphic tablet and other hardware, software advancements.

MODULE - III

2D Composition Making: Applying Principles, Mixed media techniques, Composite techniques, mixing various electronic media, Paper types & Presentation; Uses of formal elements and principles of two-dimensional design including line, shape, implied volume, light and shade, texture and colour to make art projects through digital means.

MODULE - IV

Tools and techniques: Adobe Illustrator Program “Drawing on a computer” Creating a Dynamic Composition, Colour Theory and Basic Shapes Line Art and Flat Graphics, Adobe Photoshop “Better than Reality” Scanners and Digital Cameras Image Resolution, Image Correcting, Photo Montage, digital brushes to draw artistic imagery and create painterly images, Stylize portraits and landscapes.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Mar ks	Ext. Marks	Total Marks
IV	PT21B4S1	Drawing IV	2	0	7	8	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To learn Sketches, elements of perspective, plan elevation.							1,2,3,4,7	2, 3, 5, 6
CO2	Students learn from outdoor street perspective and to study detail anatomy of skull							1,2,3,4,7	2, 3, 5, 6
CO3	To work with using various tools and create human bust, to study of head, drapery, light and shades.							1,2,3,4,7	2, 3, 5, 6
CO4	To study of human portrait and bust, their character, expression, and tonal difference.							1,2,3,4,7	2, 3, 5, 6

MODULE - I

Daily live sketching, sketches, Exploration of Line and forms in nature, sketching both indoors and outdoors, single objects and group of objects drawing and sketching with pencil- form, space, line, shadow, texture etc. Introduction to elements of perspective - studies of basic forms- plan and elevation, main aspects as parallel and Z angular perspective.

MODULE - II

Outdoor sketching -rapid sketching from any objects from busy streets, markets, stations etc. sketching with rendering. Study anatomy of the skull, and masses of the head from different angles and eye levels with detail study capturing the likeness.

MODULE - III

Study from life, Male and female figures: Half-length studies of human model in front of us. Painting the bust of male and female models of different age groups. Emphasis is given on study of head and drapery and the play of light and shade using mediums such as water, tempera and oil on canvas. Lectures and demonstrations on portrait painting will be given.

MODULE - IV

Use of different techniques to develop 3 dimensional effects, Paint Models with utmost attention using different mediums. Learning portraiture with practical lectures and demonstrations on portrait painting

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
IV	PT21B4S2	Pictorial Composition II	2	0	7	8	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To use the various aspects in composition aesthetically							1,2,3,4,7	2, 3, 5, 6
CO2	To work in various genres in their art practice							1,2,3,4,7	2, 3, 5, 6
CO3	To work in various genres and representational art							1,2,3,4,7	2, 3, 5, 6
CO4	To work in their own visual language aesthetically and technically							1,2,3,4,7	2, 3, 5, 6

MODULE - I

Elements of composition figure ground relationship, Understanding the significance of the relationship between figures and pictorial surface. Interaction between Positive Space and Negative Space understanding design components such as Line, form, color, texture, volume and harmony.

MODULE - II

Study of Representational and Non-representational forms, Study of different genres such as figurative, semi-figurative and abstraction based on Modern Indian / Western art practice

MODULE - III

Use of Representational form, Study of different genres such as figurative, semi-figurative and all representational approaches based on Modern Indian / Modern Western art practices.

MODULE - IV

Creative Composition: Emphasis in developing authentic and individual visual language, and content. Exploration of aesthetical and technical ideas in producing creative work

Skill Enhancement Course:

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Mark s	Ext. Marks	Total Marks
IV	PT21B4K1	Advanced communication skills	0	2	0	2	100	-	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To develop various elements of soft and effective communication skills.							9, 10, 12	2, 3, 6

Advanced communication skills (including laboratory)

The student must learn **Soft skills and Advanced communication skills (including laboratory)** which can be dealt by course instructor allotted by the department head.

Suggested Input Learnings:

➤ Soft skills:

- JAM
- Oral Presentation
- Group Discussion
- Debate
- Role Play

➤ Advanced Communication Skills Laboratory:

- Listening Skills
- Note Taking/Note making
- Resume/CVV writing
- PPT slides
- Interview Skills- Mock Interview/ Public speaking

Note:

Marks can be awarded based on internal assessment such as submissions, performance, viva voce etc.

Total marks:100

- 50M - Day to day performance, Record, Viva, Attendance &
- 50M –{soft skills- 25M (Write up - 10M, Performance - 15M) , AELCS- 25M (Write up – 10M, Performance – 15M)}

Mandatory Course:

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
IV	MC21B401	Essence of Indian Traditional Knowledge	1	0	0	0	-	-	-
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To Identify the concept of Traditional knowledge and its importance.							6, 7	1, 2
CO2	To Explain the need and importance of protecting traditional knowledge.							6, 7	1, 2
CO3	To Illustrate the various enactments related to the protection of traditional knowledge.							6, 7	1, 2
CO4	To Interpret the concepts of Intellectual property to protect the traditional knowledge.							6, 7	1, 2
CO5	To Explain the importance of Traditional knowledge in Agriculture and Medicine.							6, 7	1, 2
CO6	To understand the importance of Indian ancient education system and benefits							6, 7	1, 2

MODULE - I

Introduction to traditional knowledge: Define traditional knowledge, nature and characteristics, scope and importance, kinds of traditional knowledge, Indigenous Knowledge (IK), characteristics, traditional knowledge vis-a-vis indigenous knowledge, traditional knowledge Vs western knowledge traditional knowledge.

MODULE - II

Legal framework and TK: The Scheduled Tribes and Other Traditional Forest Dwellers (Recognition of Forest Rights) Act, 2006, Plant Varieties Protection and Farmer's Rights Act, 2001 (PPVFR Act); The Biological Diversity Act 2002 and Rules 2004, the protection of traditional knowledge bill, 2016.

MODULE - III

Protection of traditional knowledge: The need for protecting traditional knowledge Significance of TK Protection, value of TK in global economy, Role of Government to harness TK.

MODULE - IV

Traditional knowledge and intellectual property: Systems of traditional knowledge protection, Legal concepts for the protection of traditional knowledge, Patents and traditional knowledge, Strategies to increase protection of traditional knowledge.

MODULE - V

Traditional Knowledge in Different Sectors: Traditional knowledge and engineering, Traditional medicine system, TK in agriculture, Traditional societies depend on it for their food and healthcare needs, Importance of conservation and sustainable development of environment, Management of biodiversity, Food security of the country and protection of TK

MODULE - VI

Education System in India: Education in ancient, medieval and modern India, aims of education, subjects, languages, Science and Scientists of Ancient India, Science and Scientists of Medieval India, Scientists of Modern India.

Text books:

1. Traditional Knowledge System in India, by Amit Jha, 2009.
2. Narain, "Examinations in ancient India", Arya Book Depot, 1993
3. Satya Prakash, "Founders of Sciences in Ancient India", Vijay Kumar Publisher, 1989
4. M. Hiriyanna, "Essentials of Indian Philosophy", Motilal Banarsidass Publishers, ISBN 13: 978-8120810990, 2014

Reference Books:

1. "Knowledge Traditions and Practices of India" Kapil Kapoor¹, Michel Danino².
2. "Science in Samskrit", Samskrita Bharti Publisher, ISBN 13: 978-8187276333, 2007
3. Kapil Kapoor, "Text and Interpretation: The India Tradition", ISBN: 81246033375, 2005
4. "Science in Samskrit", Samskrita Bharti Publisher, ISBN 13: 978-8187276333, 2007
5. NCERT, "Position paper on Arts, Music, Dance and Theatre", ISBN 81-7450 494-X, 200
6. Narain, "Examinations in ancient India", Arya Book Depot, 1993
7. Satya Prakash, "Founders of Sciences in Ancient India", Vijay Kumar Publisher, 1989
8. M. Hiriyanna, "Essentials of Indian Philosophy", Motilal Banarsidass Publishers, ISBN 13: 978-8120810990, 2014

SEMESTER – V**Professional Core:**

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B5C1	Indian Art Since 1850	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To understand the culture of east India company, and political scenario of Bengal							3,5,9	1, 2
CO2	To acquire the knowledge on Oleographs through theory of Ravi Varma and impact of Japanese techniques on artists.							3,5,9	1, 2
CO3	To acquire the knowledge on Bengal school ideology.							3,5,9	1, 2
CO4	To gain the knowledge on the contribution of eminent artists of India in art.							3,5,9	1, 2
CO5	To gain the knowledge on theory on philosophical approach in art.							3,5,9	1, 2
CO6	This will help them in expressing their originality in modern idiom and explore the contemporary international art scenes.							3,5,9	1, 2

MODULE – I

Company School of Painting: General overview of the political scenario - East India Company, Patrons and artists, Materials, Composition, subject matter, Origins of the form, Bengal 1857 and others; emergence of new centres like Patna, Murshidabad, Benaras, Artworks- East India Company official and servants, Five Recruits Ummee Chund, Indradyumna in a carriage, Market scene, Patna, Weaver, Murshidabad, A wedding procession, Patna etc. Kalighat Paintings- Indian Mythology, Materials Used, The Making, Variety, Present Day Scenario and Global Influence, Innovations, Artworks- Ravana and Hanuman, Ganesha in the lap of Parvati, Durga and Mahishasura, Barber Cleaning a Woman's Ear, etc.

MODULE – II

Raja Ravi Varma - Personal life, Art career, Raja Ravi Varma Press, Academic realist style (Victorian Salon style) and a new body of Indian imagery. Oleographs. Artworks- A Lady Playing Swarbat, Arjuna and Subhadra, Jatayu (a bird devotee of Lord Rama), Lady with Fruit, Shakuntala, Shakuntala Composing a Love Letter to King Dushyanta etc

Impact of Amrita Shergil and Rabindranath Tagore paintings in Indian Art: A new perspective of Indian art, Invention of a pan Indian art with the link of Japanese art and artist. Introduction of Avant-garde western styles into Indian Art by Amrita Shergil- Group of Three Girls, Young Girls, 1932, Sleep, 1932, South Indian Villagers Going to Market, 1937, Village Scene, 1938, etc.

MODULE – III

The Bengal School of Art: Origin, Development and Main Features of the Bengal School of Painting, Nationalist sentiments mid-19th century, Influences, Linear Delicacy, colour scheme, - Abhanindranath Tagore Bharat Mata, , Nandalal Bose- New Clouds, Gaganendranath Tagore - My Love of My Country is as Big as I am; , Meeting at the Staircase, Abdur Rehman Chughtai- Rabindranath Tagore. Ramkinker Vaij-Santhal Family, Buddha, Sujatha.

MODULE – IV

Jamini Roy and Nandalal Bose: Contribution to the emergence of art in India, Style, Folk art style, colour application, mythology impact on art works; Two cats holding a large prawn, Manasa (The Snake Goddess), Boating, Santhal Dance etc. Nandalal Bose; Yama and Savitri, Saraswati, Shiva drinking world poison. Young Turks (1941)- P. T. Reddy, Bhabesh Sanyal and Sailoz Mukherjee- subject matters, forms and composition, philosophy, style, exhibitions, Introduction to influenceable artist- Charles Gerrard.

MODULE – V

The Calcutta Group (1943-53), core members- Subho Tagore, Nirode Mazumdar, Rathin Moitra, Prankrishna Pal, Gopal Ghosh, Paritosh Sen, Pradosh Das Gupta, Kamala Das Gupta, Formation, philosophy- Makers of Modernism in Indian Art.

MODULE – VI

Progressive Group, Bombay- Francis Newton Souza, Maqbool Fida Husain, Syed Haider Raza, Krishna Hawlaji Ara, Hari Amba Das Gade and S. Bakre, -Artistic development, Varied Styles, individuality, The Decline of the PAG and some famous art works- M. F. Husain, Untitled (Bharat Mata), F N Souza, Birth, 1955, oil on board, F N Souza, Nude with a Mirror, M.F. Husain, Mother And Child, S H Raza, Bindu, K H Ara, Nude with Bird, H A Gade, Omkareshwar, Emerging Art of India-Installation, Kinetic Sculpture etc.

Reference Books:

1. Edit Tomory , A History of Fine Arts in India and the West. Orient Longmann
2. Vaidya Daheja : Indian Art , Vadhera Art Gallery, New Delhi.
3. Raja Ravi Varma: Painter of Colonial Indian by Rupika Chawla, Pub: Mapin Publishing, Ahmedabad, March 2010.
4. Ratan parimoo, Modern Indian Sculpture, , Baroda.
5. Yashodara Dalmia –Indian contemporary Art, Vadhera Art Gallery, New Delhi
6. Indian Modern Art A Visual History., by Kishore Singh, Delhi Art Gallery.
7. Despair and Modernity (Reflections from Modern Indian Painting), Harsha V. Dehejia, Prem Shankar Jha & Ranjit Hoskote, Motilal Banarsidass Publishers Pvt. Ltd.
8. Tapati Guha-Thakurta, The making of a new "Indian" art : artists, aesthetics, and nationalism in Bengal, c. 1850-1920, New York, NY, USA : Cambridge University Press, 1992.
9. Geeta Kapur, When was Modernism: Essays on Contemporary Cultural Practice in India, 2000.
10. Yashodhara Dalmia, Amrita Sher-Gil: A Life, 2006.
- 11 William Dalrymple, Forgotten Masters: Indian Painting for the East India Company, Philip Wilson Publishers, 2019.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B5C2	Indian Aesthetics	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To understand the central concepts, themes and prerequisites to be found in the classical Indian philosophy of art.							3,5,9	1, 2
CO2	To understand the aesthetic reflections of modern Indian philosophers on classical Indian aesthetics.							3,5,9	1, 2
CO3	To acquire the knowledge on fundamental aesthetic insights of savants of modern Indian thought.							3,5,9	1, 2
CO4	To understand the navarasa concepts with examples.							3,5,9	1, 2
CO5	To gain the knowledge on the brief study of Bharathamuni written text also reflects philosophical approach towards art.							3,5,9	1, 2
CO6	They would be exposed to the range of themes that have informed Indian aesthetics.							3,5,9	1, 2

MODULE – I

Theories of Rasa: Intro with Rasa, History, Elements- Delight (Rati), Laughter (Hasya), sorrow (Soka), Anger (Krodha), Heroism (Utsaha), Fear (Bhaya), Disgust (Jugupsa), and wonder (Vismaya). Corresponding to these mental states are eight Rasas: The Erotic (srngara), the Comic (Hasya) the Pathetic (Karuna), the Furious (Raudra), the Heroic (Vira), the Terrible (Bhayanaka), the Odious (Bibhatasa), the Marvelous (Adbhuta), the Peaceful (Shanta). Rasa- Role in art.

MODULE – II

Dhvani : Meaning of Dhvani, Levels of Meaning, Illustration of Dhvani, learn about the prominent dhvani theorists, functions of dhvani and recognize various kinds of dhvani and their significance in the interpretation of Literature, Classifications of Dhvani i.e, Laukika Vyangya, Vastudhvani, Alamkāra Dhvani, AlaukikaVvyangya (rasa dhvani).

MODULE – III

Alamakara and Rati- History of Alamkara – shastra, Alamkara as a school- Bhamaha, Definition of alamkara: Udbhatta, Dandi, Rudrata, Jayadeva - followers of this school.
Rati: Introduction to Rati, Associations and its iconographical significance. Rati- reflection on Sculpture and Temple Architectures.

MODULE – IV

Bhava: Introduction with bhava with poetic meaning (kāvyārtha) through words, physical gestures, feeling, emotion and movements and psycho-physical representations.
Emotion and a mental state, bhāva, sanchāri bhāva, anubhāva etc- harmonious combination to understand the Rasa.

MODULE – V

Shadanga- (Six limbs): Origin and development of Sadanga, Role in Sadanga in development of art, Applications of Six limbs in Indian Aesthetics-Detailed study of shadanga- “Roop-Bheda, Pramanani, BhavaLavanya, Yojnam, Sadradhyam, Varnika-Bhanga,

MODULE_ VI

Interrelationship of visual, performing arts and Shadanga relevance to Vishnudharmottara Purana: Śrīśankuka Interpretation of Rasa- Anumitivada, Bharat on Rasa (Aesthetic Experience) and its place in Nāṭya, Abhinavagupta- Interpretation of Rasa- Abhivyaktivada .

Inter relationship of the above concepts and their relevance to arts. Modern Indian aesthetics: A K Coomorswamy, Rabindranath Tagore, Aurobindo

Reference Books:

1. B. Croce : Aesthetics, D. Mehra, Rupa & Co., Bankin Chatterjee Street, Calcutta.
2. A History of India Painting: The Modern Period: Krishana Chaitanya. New Delhi: Abhinav Publication, 1994.
3. Read, Herbert: The Meaning of Art . New Delhi: Penguin Books, 2003.
4. Coomaraswamy : The Transformation of Native in Art.
5. Coomaraswamy, A.K.: The Dance of Shiva. New Delhi: Agar Publication, 1987
6. David Cooper: A Companion to Aesthetics, USA: Blackwell Publisher, 1992.
7. M A Mehendale, The History and Culture of the India People: The Age of Imperial Unity, (Bharatiya Vidya Bhavan, 7th ed. 2001).
8. A. Tagore: Six Limbs of Painting.
9. A. Coomarswamy: Aesthetics of Shukraniti *



Professional Elective:

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	PT21B5P1	Print Making IV	2	0	5	4	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To create works in relief printing technique using various materials.							2,4,5, 6,7,8,10	3, 6
CO2	To create works in multicolour using wood block printing process.							2,4,5, 6,7,8,10	3, 6
CO3	To work in advanced techniques in wood cut.							2,4,5, 6,7,8,10	3, 6
CO4	To create works in collagraphy using advanced relief printing techniques.							2,4,5, 6,7,8,10	3, 6

MODULE I

Advance study of relief printing: Advanced study of a relief printing process- Use of Various textures for tonal values: study of experimentation with various textures, plate levels and treatments to achieve different tonal values

MODULE II

Registration step by step for multi-colour Printing Process, and this is either rubbed by hand produce an image. Woodcut multi-colour Final Printing Process.

MODULE III

Wood cut: Advanced methods of Wood-Cut: Multicolour Colour / Monochrome printing.

MODULE IV

Lithography and Serigraphy: Advance study of relief printmaking process in which a variety of (usually found) materials are arranged as a collage onto affirm matrix like cardboard or natural wood. Given that the materials required to carry out this process are extremely basic and uncomplicated.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	PT21B5P2	Sculpture IV	2	0	5	4	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To work with clay effectively.							2,4,5, 6,7,8,10	3, 6
CO2	To create in two dimensional and three-dimensional forms.							2,4,5, 6,7,8,10	3, 6
CO3	To create works in various materials.							2,4,5, 6,7,8,10	3, 6
CO4	To create works in casting method.							2,4,5, 6,7,8,10	3, 6
MODULE I									
Quick sketches on paper and studies in clay, Representational composition based on surrounding. Animal head study, Human Head study with clay.									
MODULE II									
Creating composition in 2 dimensional and 3 dimensional from nature									
MODULE III									
Study of natural or manmade objects in round in clay, wood etc									
MODULE IV									
Application of Casting Method: POP, Paper pulp etc, on composition or single objects									

Open Elective:

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	PT21B501	Mural Design	0	0	2	2	100	00	100
Cos	Laboratory Outcomes							POs	BTLs
	The student will be able								
CO1	To get Knowledge in Mural Design and its Important with various Special Medium							2,4,5, 6,7,8,10	3, 6
CO2	The Mosaic tiles medium is a kind of more colourful and more durable medium, which will exist long period but lot of Hard work needed during the execution							2,4,5, 6,7,8,10	3, 6
CO3	The Acrylic emulsion medium is one of the very durable and easy medium of work every one would feel the colourful environment and very pleasure atmosphere after execution of this work							2,4,5, 6,7,8,10	3, 6
CO4	This mixed mediums specially students will again knowledge of different materials study with techniques, and understanding the technical skill in handling the materials.							2,4,5, 6,7,8,10	3, 6
CO5	The Cement work mural/Ash or Hollow brick Mural is very ideal one. This medium according to our speed or ability can complete the project work with in stipulated time							2,4,5, 6,7,8,10	3, 6
CO6	The Mural Painting or work is naturally tough medium but very durable, mostly will be executed on the wall surface, after execution easily not removable, is mostly limited details with strong tonal values							2,4,5, 6,7,8,10	3, 6

MODULE I

The Mural Designs Instruction and its Fundamental, Theory of design and various mediums such as wall Painting, Mosaic Mural, Tiles, Cement Technique with various techniques

MODULE II

The Mosaic tiles Mural and its form, various Technical Methods and Materials information and Process

MODULE III

Introducing Acrylic Emulsion Medium colours, like Interior and Exterior with different Techniques. The same medium with different methods and using various materials

MODULE IV

Introducing the mixed mediums in single Assignment/ Project, with Various Textures, colours and Thematic Creation

Laboratories/Studios/Practical:

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	PT21B5S1	Life Study I	2	0	5	6	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To understand the human anatomy and draw the human forms in proper proportions.							2,4,6,7,8	3, 6
CO2	To work in three-dimensional form.							2,4,6,7,8	3, 6
CO3	To work in their own style and technique.							2,4,6,7,8	3, 6
CO4	To work in a variety of mediums.							2,4,6,7,8	3, 6

MODULE I

Analytical study of Human form: Observation and rendering of proportions of human body from a Model depicting basic proportions, grace of the figure, structure and construction, plains of the body and drapery, shade and light, Study of the anatomy of the entire human figure with the construction of muscles and bones.

MODULE II

Exploration of the possibilities of Tonal Variation, texture, colour: Study of character, tactile quality, achieving tonal differences according to the play of light and symbolic aspect of color texture working with figure and ground relationship.

MODULE III

Stress on evolving individual style and techniques: Focus on Stylistic development in terms of visual idiom such as subtle stylized distortion, treatment such as impasto, knife-painting, bold brush strokes and hyperrealism

MODULE IV

Use of water color, oil and other mediums like Tempera acrylic etc.: Students are encouraged to explore uses of non-traditional materials as well as other historic traditional painting media outside the usual realm of oil or acrylic painting. Study of Drapery: Study of tactile quality, experimentation with variety of mediums, painterly techniques and surfaces.

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
V	PT21B5S2	Pictorial Composition III	2	0	6	6	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To work in traditional Indian style.							2,4,5, 6,7,8,10	3, 6
CO2	To work in modern western style.							2,4,5, 6,7,8,10	3, 6
CO3	To work in thematic compositions.							2,4,5, 6,7,8,10	3, 6
CO4	To create compositions in their own style and technique.							2,4,5, 6,7,8,10	3, 6

MODULE I

Study of Composition using traditional Indian styles: Adopting the style, method, iconography, metaphors and content inspired by Indian painting, sculpture and folk art

MODULE II

Study of Composition in Modern Western styles- Understanding the representative and non-representative genres, method of painting, symbolism, approaches and pictorial arrangements inspired by Modern Western Art.

MODULE III

Thematic approach in composition: Advanced study of themes based social concerns, building the illusion of space on a two-dimensional surface and applying advanced compositional methods. Personal feelings about life around him/her, issues pertaining to a culture or a public space or as directed by the class teacher. Realistic, representational compositions and layouts are to be prepared for final artworks

MODULE IV

Developing individual style: Focusing on individual visual idiom, stylization of forms and inculcating new individual approach to the treatment of pictorial space. Method of using impasto, pallet knife, bold brush application and hyperrealism to be part of the development of a personalized style

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	PT21B5K1	Workshop/ seminar on Contemporary Art	1	0	2	2	50	50	100
Cos	Laboratory Outcomes							POs	BTLs
	The student will be able								
CO1	To gain the knowledge on various types of workshops in contemporary art forms.							2,4,5, 6,7,8,10	3, 6
CO2	The students will understand the process, and the usage of tools and materials.							2,4,5, 6,7,8,10	3, 6
CO3	The students will learn the process of various techniques in contemporary art.							2,4,5, 6,7,8,10	3, 6
CO4	The students will learn to explain their works theoretically and presentation.							2,4,5, 6,7,8,10	3, 6

MODULE I

Introduction to various types of art workshops in contemporary art (Watercolour painting, Acrylic Painting, Oil painting, Installation, Digital art, Video art, Performance art, photography, ceramics, mixed media etc.) and the contemporary art around the world

MODULE II

Demonstration on Contemporary art. Materials, tools and techniques...wash technique, texture painting, knife painting, impasto, bold application, colour application, composition, hyperrealism, abstract, modern art, installation, video art, performance art, digital art, ceramics, etc.

MODULE III

Workshop on process/ materials/ tools/ techniques etc.. Experimenting with various techniques and exploring the possibilities of mediums like wash technique, impasto, palette knife painting etc.

MODULE IV

Student explanation, preparation and execution of their work, artist statement and preparation for final display/ exhibition. Feedback on the outcome.

SEMESTER – VI**Professional Core:**

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	AH21B6C1	History of Western Art III	3	0	0	3	50	50	100
COs	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	The student will be able to learn Impressionism and post impressionism, artists, painting techniques.							3,5,7,8,9	1, 2
CO2	To able to understand the expressionism movement, artists, influences and artist's work of art.							3,5,7,8,9	1, 2
CO3	To acquire the knowledge from fauvism colour theory, symbolism color philosophy, artist's work of art.							3,5,7,8,9	1, 2
CO4	To gain the knowledge from cubism movement, influence, sculpture, cubic formation.							3,5,7,8,9	1, 2
CO5	To understand the importance of Dadaism historical significance, using readymade objects, artist's work of art.							3,5,7,8,9	1, 2
CO6	To understand the impact Surrealism: Definition, Art & Characteristics, Psychophysics and the Surrealist Object- Psychic automatism - Study on Works of Salvador Dali							3,5,7,8,9	1, 2

MODULE – I

Impressionism: Impressionism as the ideological premise. Impressionism and the techniques of painting, Content and composition, Women Impressionists, Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot Alfred Sisley – Camille Pissarro. Challenges, characterises of works, Some Artworks.

Post Impressionism: Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art, subject matter, composition, colour application, techniques, Artist -Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.

MODULE – II

Expressionism: Setting up Expressionism in the 20th century: 19th-century roots and influences, Characteristics of the movement, Modernity and “Wildness”, Imagination, tradition, and progress Die Brücke, blue rider and Modernity - Edward Munch- The Scream – Egon Schiele – Prone Young Woman with Black Stocking, Chaim Soutine: Side of Beef, Emil Nolde: Dance Around the Golden Calf.

MODULE – III

Fauvism- Fauvism and colour theory, Art and Artists:- Henri Matisse- Luxe, Calmeet Volupte (1904), Pinède à Cassis- André Derain etc.

Symbolism: Colour philosophy, Precursors and origins, –Klimt - Henri Rousseau – Munch, Jupiter and Semele: Gustave Moreau, Death and Life: Gustav Klimt etc.

MODULE – IV

Cubism: Proto-Cubism, Early Cubism, Abstraction and the ready-made, Crystal Cubism, Cubism after 1918, Intentions and criticism, Cubist sculpture, Influence of Post-Impression on Cubism. - Pablo Picasso Blue Period, Rose Period -Analytic cubism and Synthetic Cubism -George Braque, Fernand Leger, Juan Gris and their works, Georges Braque, 1909–10, La guitar, Georges Braque- Violin and Candlestick, Pablo Picasso, -La Femme au Violon, Francis Picabia- 1912, La Source the Spring. Pablo Picasso, 1918, Arlequin au violon etc.

MODULE – V

Dadaism: Historical significance, Origin of Dadaism, Advent of the Readymade, Different modes of Dadaism, compositions, Materials, Zurich: Artist and some art works:- Marcel Duchamp: Fountain, Bicycle Wheel (1913), Jean Arp and Marcel Janco, Marcel Duchamp, Raoul Hausmann's Mechanical Head, Man Ray's Ingres's Violin, and Francis Picabia, Andre Breton., Reception, Downfall, and Dissemination of Dadaist Ideals.

MODULE – VI

Surrealism: Founding of the movement, Key Ideas & Accomplishments, Manifesto, Expansion, Definition, Art & Characteristics, Psychophysics and the Surrealist Object- Psychic automatism - Study on Works of Salvador Dali- The Persistence of Memory, René Magritte, Joan Miró- Carnival of Harlequin, Max Ernst- The Barbarians, Man Ray- Mannequin, André Masson- Battle of Fishes, Yves Tanguy, -Giorgio de Chirico. The Treachery of Images, by René Magritte.

Reference Books:

1. Impressionism by Herbert, Robert L, Art, Leisure, and Parisian Society. New Haven: Yale University Press, 1988.
2. Monet: Nature into Art. New Haven, House, John, Yale University Press, 1986.
3. A.N. Hodge, The History of Art, Arcturus 2009
4. Markpowell Jones, Impressionism Phaidon Series 2003
5. William Gaunt, Renoir , Phaidon Series 2003
6. Christopher Lloyd , Pissarro, Phaidon Series 2012
7. Christian, John. Symbolists and Decadents. London: Thames & Hudson, 1977.
8. Lucie-Smith, Edward. Symbolist Art. London: Thames & Hudson, 2001.
9. Mathieu, Pierre-Louis. The Symbolist Generation, 1870–1910. New York: Skira, 1990.
10. David Cottington, Cubism (New York: Cambridge University Press, 1998)

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	AH21B6C2	Western Aesthetics	3	0	0	3	50	50	100
COs	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	The student will be able to know Introduction to Western Aesthetics, Greek Philosophers, Plato's views on Art and Aesthetics.							3,5,7,8,9	1, 2
CO2	To able to understand the Aristotle's theory: Imitation and the concepts of catharsis, Heinrich Wofflin - Five pair of opposed visual concepts.							3,5,7,8,9	1, 2
CO3	To acquire the knowledge from Theories relating to the aesthetic response Psychic distance, pleasure- Art in relation to Society. Art of surrealists.							3,5,7,8,9	1, 2
CO4	To gain the knowledge from Theories relating to the work of art (Neo Classism to Modern Art): Roger Fry on vision and design, Sussane larger on the concept of symbols.							3,5,7,8,9	1, 2
CO5	To understand the importance of Analytic art theories: Propositions of Sigmund Freud. Study of works on Leonardo Davinci, Michelangelo. Sigmund Freud on Aesthetics							3,5,7,8,9	1, 2
CO6	To understand the impact of Clive Bell on Aesthetics Hypothesis and post impressionism: Essentialism, Significant Form, The Subjectivity of Aesthetic Experience, Beauty and Aesthetic Experience.							3,5,7,8,9	1, 2
MODULE – I									
Introduction to Western Aesthetics: Western Aesthetics and its scope. Theories relating to the origin and creation of art by Greek Philosophers, Communication expression and release of emotions: imitation, play and intuition, inspiration, imagination and the role of the subconscious. Plato's views on Art and Aesthetics: Plato (Mimesis, the Arts and Unity of Values) and Aristotle (Mimetic Arts and Techne, Emotions and Catharsis), Beauty as the Object of Love, Beauty and Truth.									
MODULE – II									
Aristotle's theory: Imitation and the concepts of catharsis, Art as Human Work, The Mimetic Character of Art, Ontological and Aesthetic Conceptions of Art, Beauty as the Epiphany of Form. Heinrich Wofflin - Five pair of opposed visual concepts: Linear and Painterly, Plane and Recession, Closed and Open, Multiplicity and Unity, Absolute and Relative - differentiating the classical High Renaissance and the Baroque phase.									
MODULE – III									
Theories relating to the aesthetic response and appreciation: Psychic distance, pleasure- Art in relation to Society. Art of surrealists.									

MODULE – IV

Theories relating to the work of art (Neo Classism to Modern Art): Organic structure content and form expressiveness. Roger Fry on vision and design, Sussane larger on the concept of symbols, form and feeling.

MODULE – V

Analytic art theories: Propositions of Sigmund Freud. Study of works on Leonardo Davinci, Michelangelo. Sigmund Freud on Aesthetics and psychology of wish fulfilment, Theory of Dreams, It's influence on surrealist movement.

MODULE – VI

Clive Bell on Aesthetics Hypothesis and post impressionism: Essentialism, Significant Form, The Subjectivity of Aesthetic Experience, Beauty and Aesthetic Experience, The Autonomy of Art. Beauty and ugly: Views of Plotinus, St. Augustine and David Hume etc.

Reference Books:

1. S.H. Butcher, Aristotle's Theory of Poetry and Fine Arts.
2. G.V. Karandikar, Aristotle the kayasastra.
3. Erwin Panofsky, Studies in Iconology, Chap. VI
4. Dr. Mukta Devi Prashant Mohite: Prachin Bhartiya Kala ani Adhunik Jahirati Lekhan, Prakashak- Visa Buksa.
5. Heinrich Wölfflin, Principles of Art History: The Problem of the Development of Style in Later Art, Dover Publications
6. Heinrich Wölfflin, Kathrin Simon, Renaissance and Baroque.
7. H. Wölfflin. Gedenken zur Kunstgeschichte (Thoughts on Art History), (1941).
8. Bell, C. Art. Oxford, Oxford University Press. (1987).
9. Fry, Roger. "An Essay in Aesthetics." New Quarterly, 2 (April 1909), 171-90. Reprinted in Vision and Design (Chatto and Windus, 1928)
10. Francis Frascina, et. al., Modernity and Modernism: French Painting in the Nineteenth Century. New Haven and London: Yale University Press, 1993.
11. Charles Harrison and Paul Wood, eds Art in Theory: 1900-1990, Oxford: Blackwell, 1992.
12. Roger Fry, Vision and Design, The Project Gutenberg E-Book.

Semester	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	PT21B6P1	Print Making V	2	0	5	6	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	The student will be able to learn process of wood cut and multi colour techniques,							2,4,5, 6,7,8,10	3, 6
CO2	To Study of wood cut making process and materials.							2,4,5, 6,7,8,10	3, 6
CO3	Student will study with proper way of intaglio printmaking like dry point, etching, line etching, texture, dot.....							2,4,5, 6,7,8,10	3, 6
CO4	Process of learning dry point and line etching							2,4,5, 6,7,8,10	3, 6

MODULE – I

Wood Cut- Details and Advanced relief Techniques, Material tools, Woodcut Techniques, multi-colour Technique

MODULE – II

Wood Cut: Understanding of black and white textures and Study of Objects, animals, nature and life size figure etc. Materials and tools for woodcut, natural wood pine, poplar, birch, cherry, kamba wood called in Telugu, etc., sandpaper fine, medium rough Woodcut knife, small U, gouges V, sharpening stone, speedball soft rubber roller, glass Formica slab for rolling ink, printing ink letterpress, oil bas ink, paper, wood spoon or steel spoon,

MODULE – III

Dry Point and Line Etch: Explain the methods to generate and develop personal content in intaglio printmaking. Methods and materials, Processing and Printing. Dry point, Etching in line and Texture, dots, etc. in monochrome.

MODULE – IV

Dry Point and Line Etch: Use of tonal and textural gradations in black and white dry point in acrylic sheet or metal plate, line etching, original compositions using zinc Plate and copper plate, etc.

Semester	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	PT21B6P2	Sculpture V	2	0	5	6	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	The student will be able to learn representational composition based on surrounding place like animal head, human head.							2,4,5, 6,7,8,10	3, 6
CO2	To learn compositions of 2,3 dimensional from nature							2,4,5, 6,7,8,10	3, 6
CO3	Student will study with manmade objects using clay, wood							2,4,5, 6,7,8,10	3, 6
CO4	Process of learning casting method like pop, paper pulp etc..							2,4,5, 6,7,8,10	3, 6

MODULE – I

Quick sketches on paper and studies in clay, Representational composition based on surrounding. Animal head study, Human Head study with clay.

MODULE – II

Creating composition in 2 dimensional and 3-dimensional form from nature, compositions with thoughts, creative representation, execution, process of the product making, outcomes and display.

MODULE – III

Study of natural or manmade objects in around in clay, wood etc with details- texture, value, mallet, tools handling.

MODULE – IV

Application of Casting Method: POP, Paper pulp etc, on composition or single objects

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	PT21B6O1	Paper Making & Print	1	0	1	2	50	50	100
Cos	Studio Outcomes							POs	BTLs
	Students will be able								
CO1	To gain the Knowledge papermaking process							2,4,5, 6,7,8,10	3, 6
CO2	To gain the Knowledge on Preparation of raw Material, Separation of Fiber, Bleaching Process, Papermaking Procedure.							2,4,5, 6,7,8,10	3, 6
CO3	To work with Pulp casts in which the images are arrived at through two different processes							2,4,5, 6,7,8,10	3, 6
CO4	To prepare of mould and paper pulp printing							2,4,5, 6,7,8,10	3, 6

MODULE – I

Pulp is made from breaking down the fibrous part of plants, primarily trees or recycled paper, and refers to the main ingredient in the papermaking process. Pulp made from Banana trees is the most common source of fiber for papermaking and the base for many paper

MODULE – II

Preparation of raw Material for paper making, Separation of Fiber, Bleaching Process, Papermaking Procedure.

MODULE – III

Pulp casts in which the images are arrived at through two different processes. A plaster mould is prepared to support the sensitive latex mould from getting fugitive during the application of the pulp paper

MODULE – IV

Preparation of mould and paper pulp printing on the choice of subjects, composition, impression.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	PT21B6S1	Life study II	2	0	6	7	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	The student will be able to learn Human figures anatomy, study of drapery, using oil medium.							2,4,6,7,8	3, 6
CO2	To Deep study of anatomy. like skull, body structure.							2,4,6,7,8	3, 6
CO3	Student will learn painting the portraiture of human beings, their character, and expressions.							2,4,6,7,8	3, 6
CO4	Using materials oil and acrylic colours learn observation of texture, tonal variations, colours, space.							2,4,6,7,8	3, 6

MODULE – I

Advanced study from life, male & female figures: Advanced studies of full -human figure, anatomy of male and female in different age groups. Study of drapery and the chiaroscuro using oil medium. Lectures and demonstrations on life-study.

MODULE – II

Study of anatomy: Construction of the skull, planes and masses of the body and postures from different angles and eye levels adding of details and finishing and capturing the likeness.

MODULE – III

Study of individual character: Painting the portraiture of male and female models studying and capturing their physical character, emotive expression and likeness of the person.

MODULE – IV

Tonal variations, texture, color and Juxtaposition: Importance given to study of drapery, accessories and the play of light with desired/appropriated tonal differences, textures, symbolic colors and arrangement of the figure on a pictorial space. Use of Oil color, tempera & acrylic color: Painting life-study using various mediums such as Egg Tempera oil paintings, acrylic, gauche, pastels and pen & Ink.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	PT21B6S2	Pictorial Composition IV	2	0	6	7	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	The student will be able to learn choose human figures, various themes and issues of public spaces make compositions.							2,4,5, 6,7,8,10	3, 6
CO2	To Exploitation of various traditional and modern concepts of composition, inspired by Indian and western art.							2,4,5, 6,7,8,10	3, 6
CO3	Student will be experimenting with use of various colors, texture, wash technique, pallet knife, brush application.							2,4,5, 6,7,8,10	3, 6
CO4	Using materials oil and acrylic, gauche, pastels combination of mixed media.							2,4,5, 6,7,8,10	3, 6

MODULE – I

Advanced study of composition-various thematic approaches-Organization of Human form and Nature: advanced study of representational compositions using Human figures and nature building the illusion of space on a two-dimensional surface and applying advanced compositional methods. Experimentation with themes based personal/social concerns about life around him/her, issues pertaining to a culture or a public space or as directed by the class teacher.

MODULE – II

Exploitation of various traditional and modern concepts of composition: Absorbing the stylistic, iconographic, metaphoric pictorial arrangement inspired by Indian painting, sculpture and folk art. Understanding the representative genres, method of painting, approaches and pictorial arrangements inspired by Modern Western Art.

MODULE – III

Technical experimentation with tonal values, textures, color Juxtaposition: Experimenting with use of various textures, play of colour, tonal values, exploiting the possibilities of mediums and techniques like, wash technique, impasto, pallet knife, bold brush application and hyperrealism, which help in the development of a personalized style.

MODULE – IV

Use of colors, Acrylic - Oil - Mixed medium: Composition using various mediums such as oil paintings, acrylic, gauche, pastels and pen & Ink or by using a combination of mixed media.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	PT21B6K1	Workshop cum Art Camp III	1	0	1	2	100		100
Cos	Laboratory Outcomes							POs	BTLs
	The student will be able								
CO1	To gain the knowledge on various types of workshops in contemporary art forms.							2,4,5, 6,7,8,10	3, 6
CO2	To understand the process, and the usage of tools and materials on current art practices							2,4,5, 6,7,8,10	3, 6
CO3	To learn the process of various techniques in contemporary art, gallery base practices							2,4,5, 6,7,8,10	3, 6
CO4	To learn to explain their works theoretically and presentation.							2,4,5, 6,7,8,10	3, 6
MODULE I									
Introduction to various types of art workshops in contemporary art (Painting, Installation, Digital art, Video art, Performance art, photography, ceramics, mixed media etc.) and the contemporary art around the world									
MODULE II									
Demonstration on Contemporary are. Materials, tools and techniques...wash technique, texture painting, knife painting, impasto, bold application, colour application, composition, hyperrealism, abstract, modern art, installation, video art, performance art, digital art, ceramics, etc.									
MODULE III									
Workshop on process/ materials/ tools/ techniques etc.. Experimenting with various techniques and exploring the possibilities of mediums like wash technique, impasto, palette knife painting etc.									
MODULE IV									
Student explanation, preparation and execution of their work, artist statement and preparation for final display/ exhibition. Feedback on the outcome.									

SEMESTER VII

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
VII	PT21B7IN	Gallery /Industrial/Research Internship	0	0	0	3	100	-	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
	To learn professional and commercial art Practices from the particular artist / gallery / industry and able to explore the areas of medium, concept and hands on experiences. Job oriented learning and understanding the contemporary art market.							1-12	1-6

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
VII	PT21B7MP	Gallery/Industrial Mini project / Internship	0	0	0	12	100	-	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
	To learn professional and commercial art Practices from the particular artist / gallery / industry and able to explore the areas of medium, concept and hands on experiences.							1-12	1-6

- As per APSCHE (Andhra Pradesh State Council of Higher Education) norms. (Government Order-9)

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VII	PT21B7PW	Dissertation & Viva Voice	0	0	0	15	100	100	200
COs	Course Outcomes							POs	BTLs
	The student will be able								
	To submit a Dissertation on a specific topic relevant to his/her discipline in a prescribed format (ex. MLA) selected mutually by students and guide, where research methodology case study, analysis, observation quality will increase.							1-12	1-6

Introduction to Research Methodology, Selection of Topic-area of Study (one to one discussion). Field Study, Data Collection, Analysis and Chaptalization, Presentations for Final submission. In addition to the written document, students are also expected to do an oral/ power point presentation of their journey in front of their peers, and develop the ability and confidence to present (and defend) their works to lay and discerning audiences. The dissertation process is designed to increase conceptual clarity and confidence in students. Ideally, the work should culminate as a concise and comprehensive artist statement that will be an integral part of the final display of the student. The dissertation is both a retrospective and forward-looking document that should become the basis on which students can apply for future scholarships, grants, and artist residency programs.

The final document of the dissertation may be presented (in 3 copies) either as a personal visual diary as a web page or as a formal manuscript that is written in keeping with the university regulations for an academic thesis. The Viva-Voce panel consists one internal and one external jury nominated by the Head of the Department.

SEMESTER – VIII

Professional Core:

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	AH21B8C1	Modern Indian Art	3	0	0	3	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To gain the Knowledge on different groups of modern Indian artists							3,5,7,8,9	1, 2
CO2	To learn about post-independence art practices in India							3,5,7,8,9	1, 2
CO3	To know more about individual artist group and artist							3,5,7,8,9	1, 2
CO4	To learn about school base art practices individual artist							3,5,7,8,9	1, 2
CO5	To learn on Modern Indian sculptors and their valuable sculptures							3,5,7,8,9	1, 2
CO6	To gain the knowledge on contemporary art practices in India							3,5,7,8,9	1, 2

MODULE - I

Continuation of Progressive Artists' Group: Introduction to the postmodern Indian art - Reference to other mediums of expression literature, films, theatre both street and mainstream; study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade.

MODULE - II

Post-Independence Art Movements: Other Progressive Schools/ Groups: Cholamandal: Cholamandal Centre for Contemporary Art and Artists' Village, An unassuming introduction to local art, painters and sculptors from South India, their artworks, style, i.e, K.C.S. Paniker, S. G. Vasudev, M. V. Devan .

MODULE - III

Delhi Shilpi Chakra: Delhi Shilpi Chakra: Innovative Means of Art Market – Raghav Kaneria, M. Reddeppa Naidu, Ambadas Khobragade, Rajesh Mehra, Gulam Mohammed Sheikh, Jagdish Swaminathan, Himmat Shah, Jeram Patel, S. G. Nikam, Eric Bowen, Jyoti Bhatt, and Balkrishna Patel, details of artist's Group exhibition, works and ideology.

MODULE - IV

Baroda School of Fine Arts, Painters, Printmakers and Sculptors: Early history, Years of Inception, Faculty members- N. S.Bendre, Prodsh Das Gupta, Sankho Chowdhury, K. G. Subramanian- Works, variety, individuality of artist.

MODULE - V

Modern Indian Sculpture: Study about Indian modern sculptors. –Ramkinker Vajj- Sankho Chowdhury - DP Roy Chowdhury- Ravinder Reddy- PV Janaki Ram. Modern sculpture developed a unique indigenous language; in sculpture, 1950's marked by experimentations with wood and stone, breaking traditional concept.

Art and Artist (Modern Art of India): Ramkinkar Baij, The Santhal Family, mill call, Gandhi Dandi March, Yaksha and Yakshini, Adi Davierwala, Galaxy, Welded steel, Brass, Glass, 1966, Sankho Chaudhuri, Untitled, bronze and wooden base, Meera Mukherjee, Untitled, Bronze, circa the 1970s,

MODULE - VI

21st Century Indian Art: Installation, Public Art, land Art, Popular Art, viz- Tribal and Folk Art in India. Art and Artist: Jatin Das (painter), Gulam Mohammed seikh, Atul Dodiya, Subodh Gupta, Anju Dodiya, Jogen Chowdary, Anupam Sud, Laxma Goud, Ravindra Reddy, Mithu Sen, Dhruv Mistri, Nalini, Malini, R M Palaniappan, Jothi Bhatt, V Ramesh, and many more.

Materialization and Exploration in Contemporary Art: Introduction Plastic Medium, Scrap, Video Art, Digital Art, National and International Workshop, Introduction to the Gallery base practice, Collaboration and Project works.

Reference Books:

1. Edit Tomory, A History of Fine Arts in India and the West. Orient Longmann
2. Vaidya Daheja : Indian Art , Vadhera Art Gallery, New Delhi.
3. Ratan parimoo, Modern Indian Sculpture, Baroda.
4. Yashodara Dalmia –Indian contemporary Art, Vadhera Art Gallery, New Delhi.
5. Anupa Mehta, India 20: Conversations with Contemporary Artists (Contemporary Indian Artist Series), Grantha Corporation; 1st edition (2 September 2020).
6. Kapur, Geeta. When Was Modernism: Essays on Contemporary Cultural Practices in India. New Delhi: Tulika, 2000
7. Yvette Kumar, Ella Datta, Santo Datta Indian Contemporary Art: Post Independence: 1. Vadehra Art Gallery; Reprint edition (5 February 2009).
8. Mitter, Partha, The Triumph of Indian Modernism: India's Artists and the Avant-garde (1922-1947). New Delhi: Oxford University Press, 2007.

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
VIII	PT21B8C2	20th Century Western Art	3	0	0	3	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To know about 1 st half of 20 th Century's Modern art like German expressionist and its artist							3,5,7,8,9	1, 2
CO2	To know more about Constructivism & Futurism art works and design							3,5,7,8,9	1, 2
CO3	To enhance the knowledge on Abstract expressionism							3,5,7,8,9	1, 2
CO4	To know about western history of art on Popular and Optical art							3,5,7,8,9	1, 2
CO5	To know about evaluation and invention of modern sculptor and their sculptures							3,5,7,8,9	1, 2
CO6	To know what's going around worldwide in art field in contemporary time							3,5,7,8,9	1, 2
MODULE - I									
German Expressionism: Definition and origins of the movement, History, Influence and legacy, Interpretation, Details of the paintings and philosophical view of Die Brücke, (The Bridge)- Ernst Ludwig Kirchner -Erich Heckle -Emil Nolde, Kandinsky-, abstraction, colour application. Art and Artist- Heinz Schulz-Neudamm, Metropolis.									
MODULE - II									
Constructivism & Futurism: About the movement- characteristics of the works and Artists, Art in the service of the Revolution, Tatlin- 'Construction Art' and Productivism, Constructivism and consumerism, Photography and photomontage, Constructivist graphic design, Legacy, Russian constructivism and suprematism.									
MODULE - III									
Abstract Expressionism: Action or Gesture painters, philosophical views, style, Jackson Pollock, William de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin Colour Field painting, Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour. Art and Artist: Jackson Pollock-Yellow Islands.									
MODULE - IV									
Pop Art: About the movement, Historical background, characteristics of the works, American Pop art, Britain Pop art, Techniques, Artists, and Examples that Shaped the Movement - Richard Hamilton –collage Just what is it that makes today's homes so different, so appealing? Jasper Johns – Roy Lichtenstein – Andy Warhol- Campbell's Tomato Juice Box, The Cheddar Cheese canvas, Roy Lichtenstein- Drowning Girl. Op Art: Optical illusion, Op Art historical background in the 1960s, The Responsive Eye, Method of operation, Black-and-white and the figure-ground relationship, Colour, Colour interaction, Movement in Squares, Hesitate Bridget Riley, Banya- Victor Vasarely,									

MODULE - V

Modern Sculpture: Trends of modern Sculpture, Artist and their Works: Auguste Rodin- The Burghers of Calais, The Three Shades, The Thinker, Henry Moore- Double Oval, – David Smith – CUBI VI , Post-1950s- Contemporary movements, Toni Smith – Alexander Calder – Albert Giacometti- Cat, – Geam Dubuffet – Anish Kapoor. Head of a Woman-Pablo Picasso,

MODULE - VI

Conceptual Art: Precursors, Origins, Language and/as art, 21st century western art practices with mediums and materials-Installation, kinetic Art, land Art, Conceptual art and artistic skill, Contemporary influence in Public Art, Artistic Media.

Art as Idea: The Aesthetic Value of Art, The Interpretation of Art, The Cognitive Value of Art, Art and Artist: Collection of One Hundred Plaster Surrogates by Allan McCollum (1982–1990), Cadillac Ranch by Chip Lord, Hudson Marquez, and Doug Michels (1974), The Physical Impossibilities of Death in the Mind of Someone Living by Damien Hirst (1991), Surrounded Islands by Christo and Jean-Claude (1983), Joseph Kosuth-One and Three Chairs (1965), Skylanding by Yoko Ono (2016), Wall Drawings From 1968 to 2007 by Sol LeWitt (2012), Electronic Superhighway: Continental US, Alaska, Hawaii by Nam June Paik (1995–1996), Device to Root Out Evil by Dennis Oppenheim (1997), Work No. 200: Half the Air in a Given Space by Martin Creed (1998), Memorial for the Victims of Nazi Military Justice by Olaf Nicolai (2014), A yarn installation by Sébastien Preschoux, Marsyas (2002) on view at Tate Modern's Turbine Hall.-Anish Kapoor, Cloud Gate, 2004, Houghton Hall, 2020.

Reference Books:

1. Davbid Joselit, Art since 1900 modernism, anti-modernism, post modernism, Thames & Hudison
2. Susie Hodg, Art, Qurcus , 2013
3. Mark Francis, POP, Phaidon Series
4. Edit Tomory, A History of Fine Arts in India and the West. Orient Longmann.
5. Sir Lawrence Gowing, A History of Art, Andromeda 2002
6. Alberro, Alexander & Blake, Stimson (eds.), 1999. Conceptual Art: A Critical Anthology, Cambridge, MA: MIT Press.
7. Alberro, Alexander& Buchmann, Sabeth (eds.), 2006. Art after Conceptual Art, Cambridge, MA & Vienna: MIT Press/General Foundation.
8. Beardsley, Monroe, 1970. The Possibility of Criticism, Detroit: Wayne State University Press.
9. Wood, Paul, 2002. Conceptual Art, London: Tate Publishing. Series: Movements in Modern Art.
10. Bell, Clive, 1914. Art, London.
11. Ashley Rooney, Barbara Purchia, Contemporary Ice Sculpture, Schiffer; 1st edition (November 28, 2018)
12. Tempkin Ann, MoMA Masterpieces Painting and Sculpture /anglaise, THAMES HUDSON (July 1, 2015).
13. Peter Parkinson, Making Sculpture from Scrap Metal, The Crowood Press; Illustrated edition (May 1, 2016).
14. Terry Friedman, Andy Goldsworthy, Hand to Earth: Andy Goldsworthy - Sculpture 1976-1990, Gardners Books; 0 edition (May 31, 2004).
15. Vivienne Becker, Takaaki Matsumoto, Nicolas BosDaniel Brush: Jewels Sculpture (Rizzoli Electa),.
16. Larry Lederman, Cynthia Bronson Altman, Todd Forrest, Cassie Banning, Dominique BrowningThe Rockefeller Family Gardens: An American Legacy (THE MONACELLI P), The Monacelli Press; Illustrated edition (April 25, 2017).

15. Alexander Alberro), Sabeth Buchmann Art After Conceptual Art, The MIT Press; 1st Edition (October 27, 2006).
16. Art21 Blog [The blog for the PBS series on 21st-century art, with links to artist information, short videos, and images].
17. Brooklyn Museum Feminist Art Base [An online archive dedicated to feminist art; profiles of 21st-century artists include images, video and audio clips, short biographies, CVs, and statements]
18. Rhizome Artbase [An online archive of new media art sponsored by a site dedicated to emerging artistic practices that engage technology, affiliated with the New Museum, NY]
19. The Tate Museum's Channel [An online archive of video and audio programs].



Professional Elective:

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	PT21B8P1	Print Making VI	2	0	6	6	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To learn multi-colour and multi block print on various paper							9, 10,11,12	2,3,5,6
CO2	To learn different tools handling like woodcut knives small U, gouges V, sharpening stone, speedball soft rubber roller, glass Formica slab for rolling ink, printing ink letterpress, oil bas ink, paper, wood spoon or steel spoon,							9, 10,11,12	2,3,5,6
CO3	To learn different techniques intaglio print like Etching, Engraving, Mezzotint, Aquatint, sugar lift. Aquatint etc.							9, 10,11,12	2,3,5,6
CO4	To learn advance in printmaking techniques, Aquatint Sugar Lift, Aquatint gum Bite, Aquatint Photogravure, etc.							9, 10,11,12	2,3,5,6
MODULE – I									
Multi-color Print: multi wood block Technique. Drawing on the wood block, materials, Indian ink, poster color black and white and multi-color, brushes flat/pointed, felt-tip pens in assorted thin and thick sizes, speedball pens nibs, black compressed charcoal.									
MODULE – II									
Materials and tools for woodcut, natural wood pine, poplar, birch, cherry, kamba wood called in Telugu, etc., sandpaper fine, medium rough Woodcut knife, small U, gouges V, sharpening stone, speedball soft rubber roller, glass Formica slab for rolling ink, printing ink letterpress, oil base ink, paper, wood spoon or steel spoon.									
MODULE – III									
Etching, Engraving, Mezzotint, Aquatint, sugar lift. Aquatint use of tonal and textural gradations in black and white, original compositions using zinc plate and copper plate, etc.									
MODULE – IV									
Types of Intaglio Printing Engraving, Dry point, Mezzotint, Etching, Aquatint Spit Bite, Aquatint Sugar Lift, Aquatint gum Bite, Aquatint Photogravure.									

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	PT21B8P2	Sculpture VI	2	0	6	6	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To learn different mediums Relief Mural, Composition with different mediums viz fibre/ stone/ wood/ scrap etc.							2,4,5, 6,7,8,10	2,3,5,6
CO2	To learn 3-dimensional composition in terracotta medium -coil and slab technique.							2,4,5, 6,7,8,10	2,3,5,6
CO3	To learn Carving method viz Plaster of Paris, wood, stone, etc.							2,4,5, 6,7,8,10	2,3,5,6
CO4	To learn compositions with focus on personal expression about presentation of work.							2,4,5, 6,7,8,10	2,3,5,6
MODULE – I									
Relief Mural, Composition with different mediums viz fibre/ stone/ wood/ scrap etc. Easy and regular access to appropriate materials and equipment, such as hand and power tools, foundry and welding equipment, plastic and resin facilities, and other technologies.									
MODULE – II									
3-dimensional different types of compositions- Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Abstract, Constructive terracotta medium -coil and slab technique.									
MODULE – III									
3-dimensional composition in terracotta medium -coil and slab technique, carving method viz Plaster of Paris, Wood etc.									
MODULE – IV									
Making finished compositions with focus on personal expression and defending it. Learning about presentation of work.									

Laboratories/Studios/Practical:

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	PT21B8S1	Drawing and Composition-I	2	0	6	8	50	50	100
Cos	Studio Outcomes							POs	BTLs
	Students will be able								
CO1	To work in thematic compositions using historical and critical theories.							1,2,3,4, 7,8,11, 12,	2,3,5,6
CO2	To work in contemporary art scenario.							1,2,3,4, 7,8,11, 12,	2,3,5,6
CO3	To work in thematic composition using different medium and create substantial body of works.							1,2,3,4, 7,8,11, 12,	2,3,5,6
CO4	To articulate his/her work in contemporary art scenario.							1,2,3,4, 7,8,11, 12,	2,3,5,6
MODULE – I									
Experimental approach to thematic composition: Advanced study of themes based on art historical and critical theories.									
MODULE – II									
Identification of compositional problems through individual and group assessment and defending it.. Exploration of Contemporary Art in different worlds.									
MODULE – III									
Experimental approach to thematic composition: Choose medium of personal choice such as Printmaking, new media etc. and create a substantial body of works.									
MODULE – IV									
PowerPoint presentation: PowerPoint Presentation about the articulation of his/her work and defending it in terms of Contemporary art practice.									

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	PT21B8S2	Creative Painting-I	2	0	6	8	50	50	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	To articulate and present their work aesthetically.							1,2,3,4, 7,8,11, 12,	2,3,5,6
CO2	To create works using various traditional and modern concepts in art.							1,2,3,4, 7,8,11, 12,	2,3,5,6
CO3	To work in different mediums and techniques and develop a personalized style.							1,2,3,4, 7,8,11, 12,	2,3,5,6
CO4	To create art works using various mediums and a combination of mixed media.							1,2,3,4, 7,8,11, 12,	2,3,5,6

MODULE – I

Intensive drawing as an independent vehicle of creative expression, Preparation for Degree shows (Final Display) and learning about presentation of work. Grand Jury.

MODULE – II

Exploitation of various traditional and modern concepts of composition: Absorbing the stylistic, iconographic, metaphoric pictorial arrangement inspired by Indian painting, sculpture and folk art. Understanding the representative genres, method of painting, approaches and pictorial arrangements inspired by Modern Western Art.

MODULE – III

Technical experimentation with tonal values, textures, color Juxtaposition: Experimenting with use of various textures, play of color, tonal values, exploiting the possibilities of mediums and techniques like, wash technique, impasto, pallet knife, bold brush application and hyperrealism, which help in the development of a personalized style.

MODULE – IV

Use of colors, Acrylic - Oil - Mixed medium: Composition using various mediums such as oil paintings, acrylic, gauche, pastels and pen & Ink or by using a combination of mixed media.

Skill Enhancement Course

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	PT21B8K1	Skill Enhancement V	1	0	1	2	100	0	100
Cos	Studio Outcomes							POs	BTLs
	The student will be able								
	To learn how to work independently, gallery base practice or traditional works with method and materials, exhibit and performs, build artist community, career in the art field							1-12	2,3,5,6

Students will work under an Artist, Artisans, Craftsman, Gallery etc. to gain the knowledge about commercial and professional art practices in regional, national and international level for short time.

- Submission of the particular.
- Hands on experience or Research on particular on said concept.
- Gain the knowledge about traditional art practices along with techniques.

